Japan Illustrated

The Japan Times QUARTERLY MAGAZINE

Nikko and Toshogu
BEAUTY AND MAGNIFICENCE

THE GRACEFUL SNOWY HERON



1967 VOL.5 NO.1

Japan Illustrated

Vol. 5, No. 1 1967

CONTENTS



Cover Photo: Chinese Gate of Toshogu. Photographed by N. Fukui.

Editor: Mitsuo Suzuki. Layout: Koji Detake and staff designers. Photography: Nobuaki Fukui, Masamichi Sumiyoshi and Michio Noguchi.

Published by
The Japan Times, Ltd.
President: Shintaro Fukushima

HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, Japan . . . Tel. 202-3591

DOMESTIC PRICE
¥180 (postage ¥65) per copy. Subscription Rate: 1 year: ¥720 (postpaid), 2 years: ¥1,440, 3 years: ¥2,160
OVERSEAS PRICE
90 ¢ per copy (postpaid). Subscription Rate: 1 year: $3.60 (including seamail cost), 2 years: $6.70, 3 years: $9.05
* AIRMAIL POSTAGE EXTRA *

WHERE TO BUY OR ORDER OUTSIDE OF JAPAN

AUSTRALIA

Augus & Robertson Ltd.
89, Castlereagh St., Sydney

Collins' Book Depot Pty., Ltd.
86 Bourke St., Melbourne, Victoria

AUSTRIA

Franz Durticks
Helferstorferstrasse 4, Wien 1

BELGIUM

Office International de Librairie
30, Avenue Marnix, 30, Bruxelles 5

BRAZIL

Soc. Imp. e Exp. Sol Ltda
Caixa Postal 8846, Sao Paulo

CANADA

Kameoka Book Trading Co., Ltd.
113 McCaul St., Toronto 2-B, Ont.

Wm. Dawson Subscription Service Ltd.
6 Thorncliffe Park Drive,
Toronto 17, Ont.

DENMARK

Munksgaard Ltd.
Prags Boulevard 47, Copenhagen S

ENGLAND

Blackwell's Periodicals
St. George's Mansions,
George Street, Oxford

Wm. Dawson & Sons, Ltd.
Cannon House
Macklin St., London, W.C. 2

FINLAND

Akateeminen Kirjakauppa
2 Keskuskatu, Helsinki

FRANCE

Office International de Documentation et Librairie
48 Rue Gay-Lussac, Paris 5e

GERMANY

Ex Libris
Ferdinand-Dirichs-Weg 28,
Frankfurt/Main

W.E. Saarbach' M.B.H.
P.O.B. 1510, Koeln 1

HONG KONG

Swindon Book Co.
64 Nathan Road, Kowloon

INDIA

Oxford Book & Stationery Co.
17 Park St., Calcutta 16

ITALY

Diffusione Edizioni Americane
Via Lima 28, Roma

NETHERLANDS

Martinus Nijhoff
9 Lange Voorhout, The Hague

Swets & Zeitlinger
Keizersgracht 487, Amsterdam C

NORWAY

Narvesens Litteratur
Tjieniste, Box 115, Oslo

PHILIPPINES

Popular Book Store
1573 Doroteo Jose, Manila

PORTUGAL

Concalo W. de Vasconcelos
Apartado 2767,
Av. Antonio Augusto de Aguira 126
Lisboa

SPAIN

Libreria Editorial Argos, S.A.
Paseo de Gracia 30, Apartado 5257,
Barcelona 7

SWEDEN

Gumperts
Box 364, Geteborg 1

Nordisk Boghandel
16 Ostergade, Copenhagen

SWITZERLAND

F. H. Freihofer
Universitatstrasse, 11, Zurich

TAIWAN

Taiwan English Press
P.O. Box 225, Taipei, Taiwan

U.S.A.

JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
175 Fifth Ave., New York, N.Y.
10010

JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
P.O. Box 469, Rutland, Vt.

F.W. Faxon Company, Inc.
515 Hyde Park Ave.,
Boston, Mass., 02131

Franklin Square Subscription Agency
545 Cedar Lane, Teaneck, N.J.

EBSCO Industries, Inc.
P.O. Box 2070,
Birmingham, Alabama, 35201

Moore-Cottrell Subscription Agencies, Inc.
North Cohocton, N.Y.

National Publications Company
P.O. Box 90901,
Los Angeles, Calif., 90009

Nippon Book Co.
364 East First St.,
Los Angeles 12, Calif.

Read-More Publications, Inc.
50 Broad St., New York 4, N.Y.

Walter J. Johnson, Inc.
111 Fifth Ave., New York 3, N.Y.

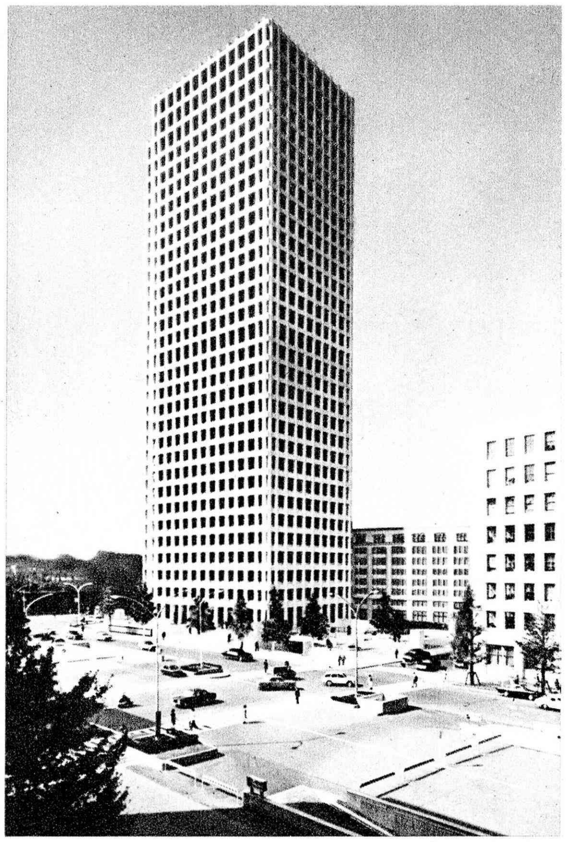
Or Direct to:

JAPAN PUBLICATIONS TRADING CO., LTD.
C.P.O. Box 722, Tokyo, **Japan**

Japanese Currents

TOKYO

Dispute over City View



Architect drawing of the new Tokio Marine and Fire Insurance building.

With the height of buildings in Tokyo's business center of Marunouchi limited to 31 meters, the Imperial Palace and its moat presents a fine view. But recently, a controversy has arisen as plans were announced to erect a skyscraper that would dwarf the neighboring structures. The Tokio Marine and Fire Insurance Co. plans to pull down its present 50-year-old building and replace it with a 30-story skyscraper towering 127 meters above the ground.

Formerly, the Construction Standards Law limited the height of buildings to 31 meters; hence the uniform appearance of the Marunouchi business center. With the revision of the law in 1964, the maximum height was to depend on the proportion of land area to be taken up by the ground floor of the building. For the Marunouchi district, for instance, the maximum height was to be 10 stories (as at present) when the building covered the entire plot, 20 stories when it covered half, and 30 stories when it covered one-third. Pursuant to this law, the insurance firm had architect Kunio Maekawa design the skyscraper shown in the illustration.

As this plan was submitted to the Tokyo Metropolitan Government the authorities hesitated and held up approval on the grounds that the Marunouchi area constitutes an entity of perfected beauty and that one tall building rising above the rest would break the harmony with the stone ramparts and trees of the Imperial Palace grounds. Then as a legal weapon to stall the project, the Metropolitan authorities set about drafting an ordinance designed to place restrictions on construction projects in scenic spots.

On the other hand, however, the insurance company and its architects took issue with the authorities. While admitting the esthetic value of the Marunouchi buildings, the architects contended that its beauty is of the 19th century. In 20 or 30 years, they predicted, the buildings there would be replaced by skyscrapers, creating a new dynamic harmony. The new ordinance now being drafted, they charged, not only would prevent development of a new architectural beauty for the capital but also may impose bureaucratic restrictions on the creative mind of architects in the name of law.

What, then, is city beauty? Would a skyscraper actually spoil the appearance of the palace area? Public opinion is divided on these points. Views are also split among the members of the special committee of the Tokyo Government's city planning council and no conclusion has yet been reached by this committee, which has been entrusted to consider and deliberate the matter. The Metropolitan Government has now postponed submitting the draft ordinance to the Metropolitan Assembly for enactment, and is still undecided as to whether approval should be granted for Tokio Marine and Fire Insurance's plans. The insurance company, on its own part, has gone ahead with pulling down its old building.

Avant-garde Clock Tower

Those waiting for their dates on the Ginza now have another rendezvous they can hardly miss. This time it's an "artistic" clock tower, rising 8 meters above ground and with 11 tapering and curved arms sticking out like thorns. This stands in Sukiyabashi Park, a focal point in the Ginza area.

Creation of avant-garde artist Taro Okamoto, titled "Wakai Tokeidai" or "Clock Tower of Youth," is supposed to portray a youthful figure with brimming energy overflowing in all directions.

The tower has a human outline, with the head represented by a clock measuring 1 meter across and with two eyes. The interesting thing is that the expression on the face changes as the two hands move around the face, sometimes forming the eyebrows and at other times giving it a moustache or beard.

The ¥8,800,000 fund to construct the clock was raised jointly by the Sukiyabashi and Ginza Lions Clubs.



New Ginza landmark, the "Clock Tower of Youth."

NATIONAL NEWS

National Foundation Day Finally Settled

The new national holiday, National Foundation Day, was recently fixed for Feb. 11, finally putting a period to the 10-year-old controversy which not only involved public opinion but also brought controversies between the Government and opposition parties in the Diet, where bills on the matter had been introduced on nine occasions since 1957.

Settlement of the new holiday on the same day as Kigensetsu, the prewar national foundation day, may arouse revived debates in the Diet or elsewhere because some historians are against the selection and the opposition parties, notably the Socialists, are still dissatisfied over the choice of Feb. 11.

Last June, the Government presented to the Diet for the ninth time a bill for revision of the national holiday law. Through this revision Old Folks' Day was set on Sept. 15 and Physical Culture Day on Oct. 10, but no decision was made on National Foundation Day. Again, heated discussions were seen and both the House of Representatives and House of Councillors were thrown into confusion. As a result, it was decided to form a special deliberation council to study the matter and

make a recommendation based on its finding, on the basis of which the Government was to issue a decree setting the date for National Foundation Day.

The council, inaugurated last July, held nine plenary sessions, and at some invited the views of experts. In addition to this the council conducted a public hearing and opinion survey.

Of those polled in the public opinion survey, 47.4 per cent picked Feb. 11, 19.6 had no particular choice and 10.4 per cent favored May 3 (the present Constitution Day). The result of this check brought the casting vote. The council members, who originally had been hesitant about Feb. 11, bowed to public opinion and early last December submitted a recommendation along this line to Prime Minister Eisaku Sato.

Historians, professors and opposition politicians were up in arms against selection of Feb. 11, contending that the former Kigensetsu stemmed from mythology and therefore had no historical significance, or that selection of this day could lead to the revival of militarism. The critics, however, had no convincing alternative to offer. Some suggested Jan. 1 or Feb. 3 (the first day of spring by the lunar calendar), while others suggested May 3 (Constitution Day) or Aug. 15 (the date of Japan's surrender in World War II).

Even after the date was settled, newspapers received various letters on the subject. Part of some of the letters are quoted here: "For Japan, with a long history dating from ancient times, it is impossible to seek historical facts on national founding, as in the United States. However, it is an unmistakable fact that a country called Japan was founded sometime. Therefore, we might as well celebrate its founding on Feb. 11." "According to newspaper reports, the recent decision was enthusiastically welcomed by rightist organizations. This fact alone proves how dangerous this selection can be. How can I, as a teacher, explain this to my students? Acting on my conscience, I cannot help declaring that I am against the decision."

These are only a few examples to show that opinion is still sharply divided over the selection of the new national holiday. Some views are as innocent as that expressed by an office girl, who was heard saying, "I'm all for it. We had no holiday in February and besides, about this time of the year, conditions at the slopes are ideal for skiing."

Generally speaking, however, most of the office workers and students do not seem to care when the holiday comes, "as long as there's one more day off from work."

Under the circumstances, the Japanese people may greet Feb. 11 with different sentiments. But 10 years or 20 years from now, the new holiday will probably have been assimilated into the life of the Japanese nation. So with National Foundation Day there will be 12 annual national holidays.

Princess Yasuko Marries Moriteru Konoe



Newly-weds in their traditional court costume.

Princess Yasuko, the first daughter of Prince Mikasa, the youngest brother of the Emperor, and Princess Mikasa, married Moriteru Konoe, grandson of the late Prince Fumimaro Konoe, in a Shinto wedding ceremony held last December at the Hotel Okura in Tokyo. She is the first member of the Emperor's brothers families to marry.

Princess Yasuko, 22-year-old student of Gakushuin University, was attired in traditional court costume handed down from the Heian Period (8th–12th centuries) and her hair arranged in the style of an Imperial Court lady of those days.

The bridegroom, 27 years old and a staff member of the Japan Red Cross Society's Foreign Affairs department, was dressed in black upper garment and purple trousers, the costume of court gentlemen of the Heian Period.

After performing the ceremonial three-time-three exchange of nuptial cups, the bride and bridegroom read the wedding statement before the altar. With the offering of a branch of the *sakaki,* the sacred tree to the gods, the wedding ceremony was completed. The newly-weds then signed the document required for registration of their marriage. Thus Princess Yasuko, a member of the Imperial Family, became the wife of a commoner although a member of a former aristocratic family.

They spent their two-week honeymoon in Europe and now live in a modern apartment in Tokyo.

TOY

Italian Rats Rampant in Japan

Italian rats are now playing havoc in Japan —not real rats but the marionette rat Topo Gigio, a creation of the Italian, Maria Perego.

With large ears, swollen cheeks, small mouth and cute little front teeth, Topo has enchanted audiences with his affected, yet careless ways. He is crazy about cheese, but when it comes to singing and dancing he is a merry little artist. On stage he is brought to life when three marionette artists cloaked in black from head to heel manipulate him against a black backdrop.



The Topo Gigio corner of a department store.

After sweeping Europe and the United States as a TV star, Topo last summer made his debut on Japanese television, becoming an idol of the children overnight. For a 10-minute appearance, he makes a whopping ¥500,000—the equivalent of what a top TV talent gets. An advertiser is said to have paid ¥12 million for a one-year contract to use Topo for TV commercials.

Meanwhile, pendants, brooches and plastic dolls in the form of Topo are selling like hotcakes at toy stores. A certain department store has even opened a Topo Gigio Corner, attracting hordes of fans.

Shogakkan, the sole agent for Topo Gigio in Japan, reports that by Nov. 30, 1966, it had

Japanese Currents

licensed 44 Japanese companies to use Topo Gigio designs for 185 items. This means that in the months to come these products will flood the market here for kiddie goods, posing a threat to Japanese toy makers, who boast the world's largest production and exports.

What's more, Topo may soon become a movie star in this country. For there is talk here that director Kon Ichikawa, famous for his Tokyo Olympics film, is planning a Topo Gigio movie. So it is very likely that the Topo Gigio boom here will shortly reach new heights.

ZOO

Beauty Exercise for Leopards



Can the leopards be persuaded to turn the wheel?

Following seals and gorillas, another popular show piece at the Ueno Zoo in Tokyo has been added to the list of flabby wild animals. This time the victim is the leopard, which is supposed to be one of the most agile and fastest of the big cats.

The leopard couple at Ueno, now enjoying "modern living" for 10 years, have been found to have put on superfluous fat around their bodies and even in their faces. Small wonder they suffer from overweight like company executives: They are fed horseflesh, mutton, rabbit meat and other nourishing food enriched with calcium and vitamins. Besides, they can completely relax because they have no enemy to guard themselves against. To make matters worse, they have not enough room for exercise in their cage which serves at once as bedroom and dining room and kitchen.

Fearing that lack of exercise and overweight may lead to high blood-pressure as well as to unattractive appearance, zoo veterinarians hit upon an idea. In the cage they installed a wheel, hoping that the leopards would use it for exercise by treading in it to turn it like a Ferris wheel. If they used the wheel after each meal, zoo authorities hoped, the leopards would get enough exercise to reduce weight.

As the wheel was installed, the leopard couple approached it suspiciously but in two or three days learned to turn it. Then, after a while, apparently embarrassed, they refused to turn the wheel while being watched. Now they use the wheel only for a short nap.

Zoo officials are now wracking their brains to devise some means to pursuade the big cats to exercise without hurting their pride.

CAR

Electric Cars to Prevent Public Nuisance

Public nuisances are presenting increasing serious social problems. One of the culprits is the automobile—the source of obnoxious fumes. So, in an effort to fight the health hazard, the Government is studying steps to limit the carbon monoxide content in exhaust gases, with the target set on new vehicles to be put on the market in two years time.

Meanwhile, annual auto production in Japan has cracked the 2 million unit mark and is expected to keep growing by 10 to 20 per cent every year. At this rate of increase it does not seem much help to curb the poisonous content of exhaust gases.

As a permanent cure, electric cars, which are completely free from exhaust gases, have been suggested and are attracting increasing attention.

Encouraged by the new development, the three electric power companies of Tokyo, Chubu and Kansai recently announced their own models of electric cars. All these trial models are modifications of existing Japanese automobiles, replacing their gasoline engines with powerful batteries. The new electric cars are said to develop a maximum speed of 80 kilometers per hour (economical speed: 45 kph) and have a range of 90 kilometers with each charging of the batteries. They are claimed to be capable of climbing slopes of 14 degrees at a speed of 15 kph.

Admittedly, this performance is inferior to that of conventional gasoline engine cars, but it is adequate for use over short distances and at low speeds, such as in crowded city areas or on factory premises. The power companies which developed the new cars are positively interested in improving their performance and cutting prices through mass production because the new cars will not only help eliminate a public nuisance but enable the companies to sell surplus electric power.

The recent experimental models, however, do not merit high evaluation, since they fail to offer anything new in operating principles and technical aspects compared with the electric cars used in Japan in the years of gasoline shortages during and immediately after the war. For this reason, the driving public insists that automakers themselves should seriously set themselves to developing high-performance electric cars to replace the present gasoline engine vehicles which are filling the streets with poisonous gases. But Japanese manufacturers seem to show little interest in the project—as long as they are enjoying the current auto boom in which they can sell whatever they produce.

At any rate, development of electric cars will remain in the limelight unless some other effective means is found to combat the ever-increasing fumes from automobiles, which threaten to pose a health hazard to city dwellers.

First Japanese Made Limousine for Emperor



The Nissan Prince Royal, Emperor's new car.

The Emperor's new limousine, completed by the Nissan Motor Co., has been unveiled. This is the Nissan Prince Royal, the first Japanese made limousine to be used by the Emperor.

The elegant, air conditioned, eight seater limousine has a V-type, 8-cylinder 6,373 cc engine with a top speed of 160 kilometers per hour, and is six meters long, two meters wide and 1.7 meters high. The driving compartment is completely separated from the passenger section, and the two compartments are linked by an interphone. It has two braking and two electrical systems and a reserve fuel tank. A cocktail cabinet is also built in.

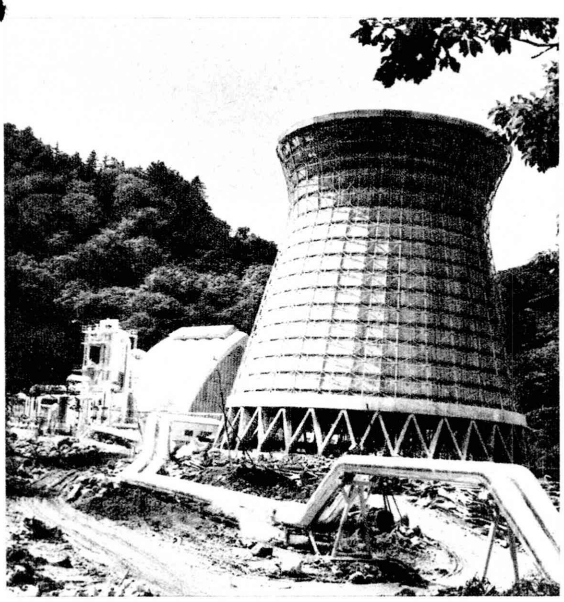
Although Japan is today one of leading automobile producing countries, all the cars used by the Emperor have been such imports as Rolls Royce, Benz, Daimler and Cadillac. However, for the past few years, many circles have been saying that it is not fitting from the standpoint of national prestige for the Emperor of Japan to use imported vehicles when the country has an advanced automobile industry.

Believing that Japan's technology in this field is sufficiently advanced, the Imperial Household Agency ordered an "Emperor's Car" from the Prince Motor Co. in 1965 with

a budget of ¥10,000,000. Prince Motors later merged with Nissan, so the new limousine was named Nissan Prince Royal. However, according to Nissan, the same type limousine will not be put on the market.

INDUSTRY

Japan's First Geothermal Power Plant



46-meter tall cooling tower of the plant.

The Matsukawa Geothermal Power Plant, Japan's first such commercial plant, in Iwate Prefecture, started power transmission with an output of 9,000 kilowatts toward the end of 1966. In Japan this represented the fourth different means of electric power generation, the first three being by hydro-electric, thermal and atomic power.

The plant was constructed by Azuma Kako Co. (chemical engineering) after 10 years research and with ¥2,000 million and power generated is being channeled to households and factories in the Morioka area by the Tohoku Electric Power Co. The output of the plant will be stepped up to 20,000 kilowatts when the plant reaches full operation in March.

The cost is about ¥2 per kilowatt, which is about 50 per cent of the average cost of hydro-electric or thermal power and one-third of the cost of power developed by atomic energy.

With its numerous volcanoes scattered across the country, Japan will have easy access to this highly efficient heat source. And through mass production using this "free boiler," power will be available at a lower cost. Indeed, for Japan, which is the world's third largest power consuming country, where 140,000 million kwh is used annually, this new power source may turn out to be a major money saver.

SPORTS

Tokyo Universiade



The poster publicizing the Tokyo Universiade.

The year's biggest event in amateur sports will be the Fifth Universiade, to take place in Tokyo for the 10 days between Aug. 26 and Sept. 4. Sponsored by the FISU (Federation Internationale du Sport Universitaire), the "Students Olympics" are designed to promote goodwill and friendship among students of the world, who will shoulder responsibilities in the coming generation. Started in Italy in 1959, it has grown bigger and bigger with each meeting.

The coming games will consist of nine events, namely, track and field, swimming and diving, water polo, fencing, tennis, basketball, volleyball, gymnastics and judo. Stadiums and accommodation facilities built for the 1964 Tokyo Olympics will be used for the games and participants. According to the organizing committee, 3,000 athletes and officials from 60 countries are expected to take part in the biggest yet Universiade.

Shown here is the poster publicizing the Tokyo Universiade. This was designed by Teruo Nakamura, a sophomore at Tama Art Academy in Tokyo, and picked from among many other entries in a contest open to students. The red circle in the center represents the rising-sun, the national emblem of Japan, which will be the host country, while the nine white rings around it symbolize the nine sporting events to be included in the games.

Clampdown on Reckless Mountain Climbers

Before World War II, mountain climbing in Japan was almost always limited to the summer, with only a handful of veteran alpinists challenging the mountains in winter. But after the war, the mountaineering population in this country doubled every 10 years, so that today approximately 8 mil. persons annually strike the mountain slopes. Some of the younger, self-styled experts even attempt hazardous snow-covered peaks.

Often, these reckless souls are a group of high-school students who have had absolutely no experience with winter climbing; occasionally the group is led by a youth who has climbed a snowy peak once or twice before or the party has women members . Then, too, the climbers are often dressed lightly without any special equipment to protect them from the cold, as though they were going on a hike. They pack themselves into a crowded Saturday night train and attack the mountains on Sunday while still half asleep. Japan's mountains in winter receive the bitter seasonal wind blowing across the Japan Sea from Siberia, and are covered with several meters of snow, which is frozen hard in the upper slopes.

Mt. Tanigawa, located north of Tokyo, within four or five hours' train ride, is the mecca of Sunday alpinists. Today, it is known throughout the country as "Deadly Tanigawa." For it has claimed as many as 455 young lives since the National Railways opened the Jo-etsu line in the latter half of the 1920s, cutting across the width of the main island of Japan and bringing the mountain within a day's trip from Tokyo.

Mt. Tanigawa is not very high, the summit rising about 2,000 meters above sea level. The chief attraction—and potential danger—is in its numerous deep valleys and perpendicular rock walls.

On a number of occasions since 1940, local residents of the Tanigawa district have called for restrictions on reckless climbing, but these have not been enforced because of active opposition from climbers groups and mass communications media, which claimed the curbs were a violation of the freedom of sports.

But disasters on wintry Tanigawa kept increasing every year at a fearful pace, so that finally the Autonomy Ministry stepped in to proclaim that "The situation can no longer be left unremedied as local inhabitants have been forced to bear considerable mental and economic burdens." The ministry's ruling was "It is lawful to enact ordinances prohibiting specific hazardous acts, ban dangerous areas, and to punish offenders. Alpinist organizations and mass media, which once had been dead set against such curbs, reluctantly yielded to the official ruling.



Mt. Tanigawa, the "deadly mountain."

Thus, Toyama Prefecture, on the Japan Sea coast of central Japan with the Northern Japan Alps within its boundary, became the first local public entity to enact an ordinance requiring climbers to submit reports to the authorities. The ordinance came into effect on Dec. 1, 1966. Now Gumma Prefecture, with "Deadly Tanigawa" in its territory, has decided to enact an ordinance designed to prevent disasters in the accident-ridden mountain on March 1st.

These regulations not only set dangerous periods and hazardous areas but also require climbers to submit reports describing their climbing outfit and plans. If, on inspection, these are found to be reasonably adequate, a permit is issued, but those who climb without such permits are subject to fines.

TRADITION

Year's First Writing Meet

"Kakizome" is a traditional ceremony performed on the second day of the New Year.



Pupils devoted to their first brush writing.

And six times, 1,000 calligraphers occupied the spacious floor of the Nippon Budokan Hall in Tokyo (one of the XVIIIth Olympics sites) on January 5th for the Third National Kakizome Meet sponsored by the All-Japan Calligraphy Teaching Society.

Most of participants in the event were pupils of elementary schools and students of junior and senior high schools. During the 40 minutes allowed they wrote with a brush on Japanese paper, "hikari" (light), "nakayoshi" (good friend), "Nihon no haru" (spring in Japan), "hitsuji" (sheep—the zodiac sign of this year) and other traditional phrases and groups of Chinese characters.

Flower Arranging as an Art

On Dec. 5, last year, 60 leaders of Japanese flower arranging circles gathered at Tokyo's Hotel New Otani to inaugurate the Japan Ikebana Art Association, with Princess Takamatsu as the honorary president. This was an epoch-making event in that it was the first time in the 500-year history of *ikebana* that all schools of flower arrangement were brought together.

Ikebana today is at the height of prosperity, with an estimated following of more than 10 million, and with florists enjoying an annual sales increase of 20 per cent.

Statistics show that there are about 3,000 *ikebana* organizations ranging in membership from more than a million to 10 or 20. This mushrooming of *ikebana* schools has resulted from the fact that virtually anyone with some knowledge of the art could start his or her own school. There seldom has been any cooperative relationship among the different schools, with each one going its own way. Therefore, there have been no coordinated views of the *ikebana* world. One can become an *ikebana* instructor simply by obtaining a certificate from the head master of a school and whose qualifications for instructors vary from one to the other.

Perhaps because of these circumstances, *ikebana* in Japan has never been treated as a full-fledged art. In other words, an *ikebana* instructor has never been regarded as an artist, as are authors and painters. Consequently, there has been no *ikebana* representative in the Japan Academy, which is composed of leading artists in various fields.

In order that Japanese flower arrangement, which is becoming increasingly popular in foreign countries, may be recognized as a true art, it is indispensable that all groups concerned cooperate with one another and solve problems that cannot be settled by individual groups but only by a united body of *ikebana* representatives. It was in this belief that the recent amalgamation was affected, at the initiative of the three major schools of Ikenobo, Sogetsu and Ohara.

THE GRACEFUL SNOWY HERON

Photos and Text By TOKUTARO TANAKA

TWELVE years have elapsed since I first became fascinated with the beauty of the snowy heron, or egret. In 1954, when Japan was still in the process of rehabilitation from the effects of World War II, I felt that there was something hollow and empty in our lives. At that time I used to spend many listless days, but an incident suddenly broke the routine of my life and provided an opportunity to become acquainted with some lovely birds since when have never ceased to fascinate me.

One day, a friend of mine proposed that we make a trip to the so-called "Heron Hill" in Noda, some 10 kilometers east of my home in Urawa, near Tokyo. (Heron Hill is actually not a hill but a wood covering about three hectares and surrounded by paddy fields.)

On this day in July that I was completely captivated by the charm of the snowy heron. It was a humid day and it seemed the peak of the breeding season because hundreds of thousands of egrets were perched on the top of the bamboo trees engaged in fantastic dances, their white feathers, sparkling in the sun, to provide an unforgettable sight. I could not find words to describe the ecstacy I felt on viewing this beautiful scene. I was like a man in a trance as I gazed on the snow white spectacle of myriads of herons fluttering their wings in their queer dances.

I sometimes wonder how many persons have had the experience of witnessing such a beautiful scene. I am sure there are others, but their number is no doubt small. After coming out of my reverie, it suddenly struck me that I must do something about this beautiful sight. So I decided to catch the beauty of the snowy heron with a camera and introduce them to the general public.

MY daily pilgrimage to Heron Hill started from the following day. I got up before dawn and started out for the journey on a bicycle with my photographic equipment strapped to the carrier. My pleasure increased each day as I visited the home of the snowy heron and I climbed the trees every day in order to get as close to the birds as possible. I even climbed on the roofs of farm houses to get a better snap of the herons, and time and again my foot slipped. Many a moonlit night, I slept in the woods together with the herons and was covered with dew. But the autumn finally arrived when the herons had to migrate to the south.

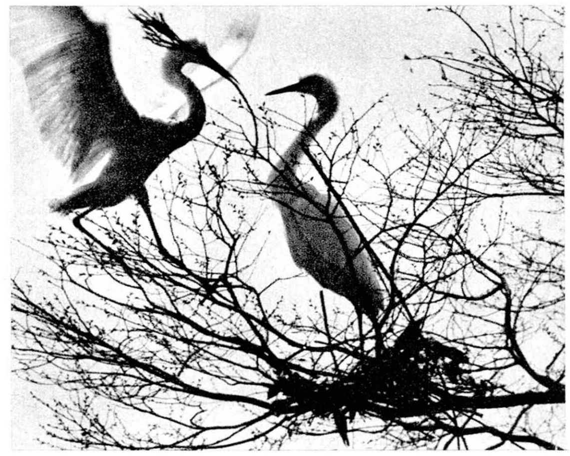
In the winter of that year, I constructed a viewing tower with logs in the middle of the woods, 15 meters high and covered with a straw mattress. In March I climbed up the tower and waited for the arrival of the herons. But they did not appear until the end of the month. Finally, as April approached, the first birds alighted on the tops of trees right near my tower and began building nests. My joy







Late April-May is the mating season for the snowy heron. As soon as mating is consummatad, the pair begin to build their nest.



Husband and wife busy themselves collecting twigs for their love nest.

knew no bounds as I welcomed them. Thus it was that I was able to obtain a good view of the life of the heron from spring to autumn in the second year after I started my observations.

By the time the third spring arrived, I was fully acquainted with the life of the birds. I could even anticipate their every move. I knew what they would do next when they lifted their feet or when they thrust out their heads. As a matter of fact, my three years with the herons had made me their intimate friend and I could even tell how they were feeling.

I cast aside all my household work and worries and made daily visits to Heron Hill without missing a day. My friends and people in my town began calling me "heron crazy" because of my frequent visits. However, I didn't mind a bit because my biggest passion was to catch the life of the herons through my camera lenses and complete a full record of the beautiful birds for posterity.

YEARS passed and my collection increased. Some of my photos of the herons were published in various magazines and I had opportunities to exhibit my works in one-man shows. Fortunately, my photos were welcomed by the public and I renewed my efforts as words of encouragement began pouring in. My photos were not only popular in Japan but I received numerous invitations to display them in foreign countries. A large number of my works have now been exhibited in various countries. One of my photographs titled *"Hitorimono"* (a bachelor) was selected for the permanent collection of the National Modern Arts Museum in New York. Another titled *"Akogare"* (adoration) received the French Education Minister's prize.

In 1965, I helped the Japan Broadcasting Corporation (NHK) produce a TV documentary film titled "Snowy Herons and Children," which won the Grand Prize in the second International Television Film Contest held in Prague, Czechoslovakia. This year, an exhibition of my photographs is to be held both in Munich, West Germany and in Zurich, Switzerland.

I am indeed happy that my works have been recognized throughout the world and that I have accomplished my original purpose. However, putting aside the problem of whether my photos are good or bad, what I would like to say is that one of the principal factors which has contributed to making my works world-renowned is the fact that the snowy heron is a beautiful bird and that it is an international bird known by most people

everywhere. Another factor which has contributed to making my photos internationally acceptable, I believe, is my love for the snowy heron. It is this love which has been reflected in my works to such a great extent.

WITH regard to my love for the herons, I would like to reveal some of my experiences. I have been spending six months of every year with the herons and it becomes difficult for me to differentiate between myself and the birds. When the mother bird is in pain and crys out, I feel like crying out with her. When a heron chick is laughing, I also want to laugh with it.

I have witnessed chicks falling out of their nests. I have also seen numerous grown up herons felled to the ground and injured by howling winds. On each occasion, I felt as if I, too, had been hurt.

I did all possible to save these unfortunate birds. I roamed the woods in search of injured birds whose hearts still palpitated and collected them with the purpose of nursing them back to health. For this purpose, I rented a corner of the primary school in the village and built a small aviary. I requested the school children to help me in my task and started feeding the disabled herons so as to bring them back to health.

MY efforts to revive the unfortunate birds finally captured the hearts of the children and the village people. They suggested that a bigger aviary be constructed and finally, with their help, I was able to build an ideal one large enough to accommodate a large number of the injured herons.

Another thing I did, with the cooperation of the village elders, was to file an appeal to the authorities, both the prefecture and the Central Government, to protect the herons from numerous hazards which were threatening their lives. For the woods in which the herons lived were being cut down as new houses were built and the small fish in the paddy fields which were their principal food, were being exterminated through the use of agricultural insecticides.

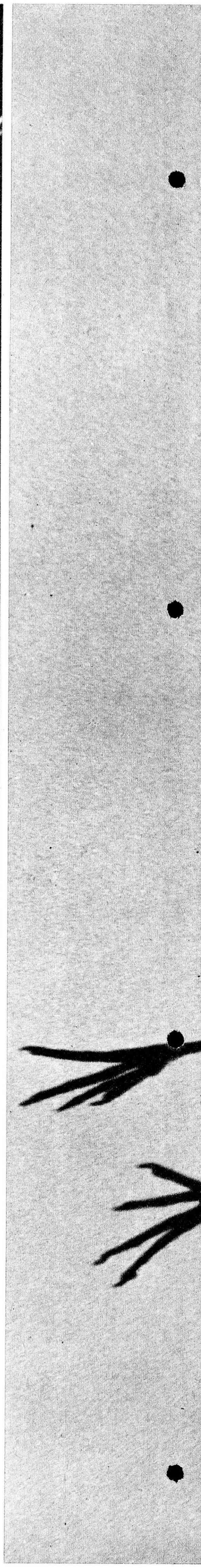
Our petition to save the herons was approved and measures have been implemented to protect them. For example, a nursery for the accommodation of injured herons has been constructed while the authorities have decided to pay compensation to owners of trees in the woods which had withered because of the heavy coats of heron droppings. Furthermore the entire village in which the Heron Hill is located, has been designated as a natural park and in the corner, 15 meters high steel observation tower has been constructed for the purpose of observing the birds more closely and accurately.

SPRING will soon be here again and I still have a lot to do with further exploration into the beauty and life of the herons and to catch them in more minute details with my camera from a new angle and sense. I am also planning to travel to Southeast Asia, the original habitat of the snowy heron, to snap them there. I visited Taiwan last year, but now I am planning to make a trip to South Korea.

I also hope to concentrate my efforts, not only in the preservation of Heron Hill but also in movements for the protection of birdlife in general.

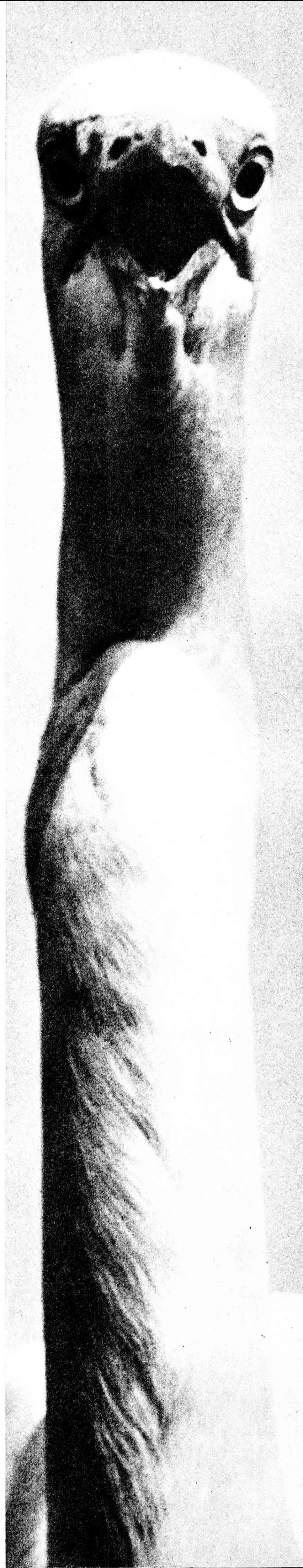


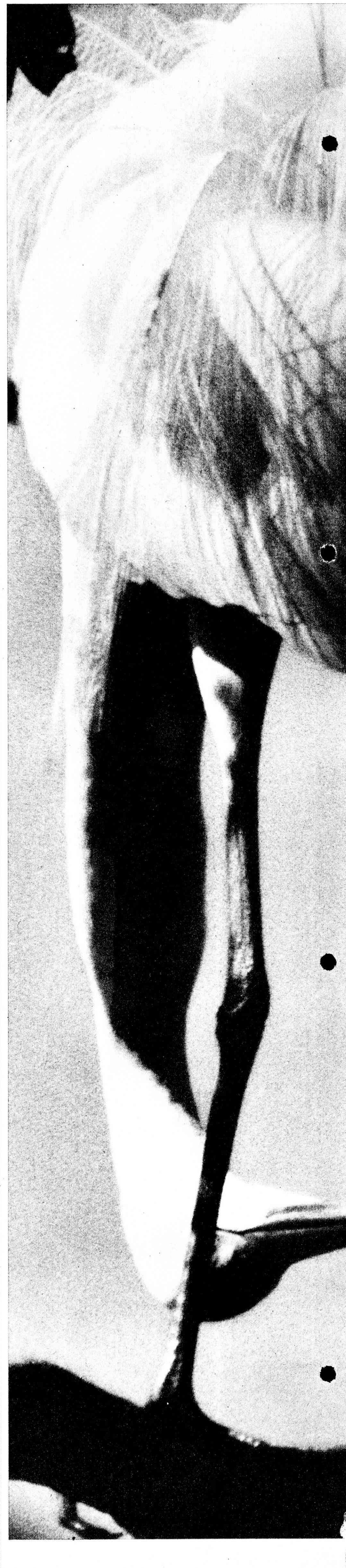
The parents take turns in searching for food—small fish and insects—which they carry home in their beaks for their chicks. It takes two months for the newly hatched herons to grow up.



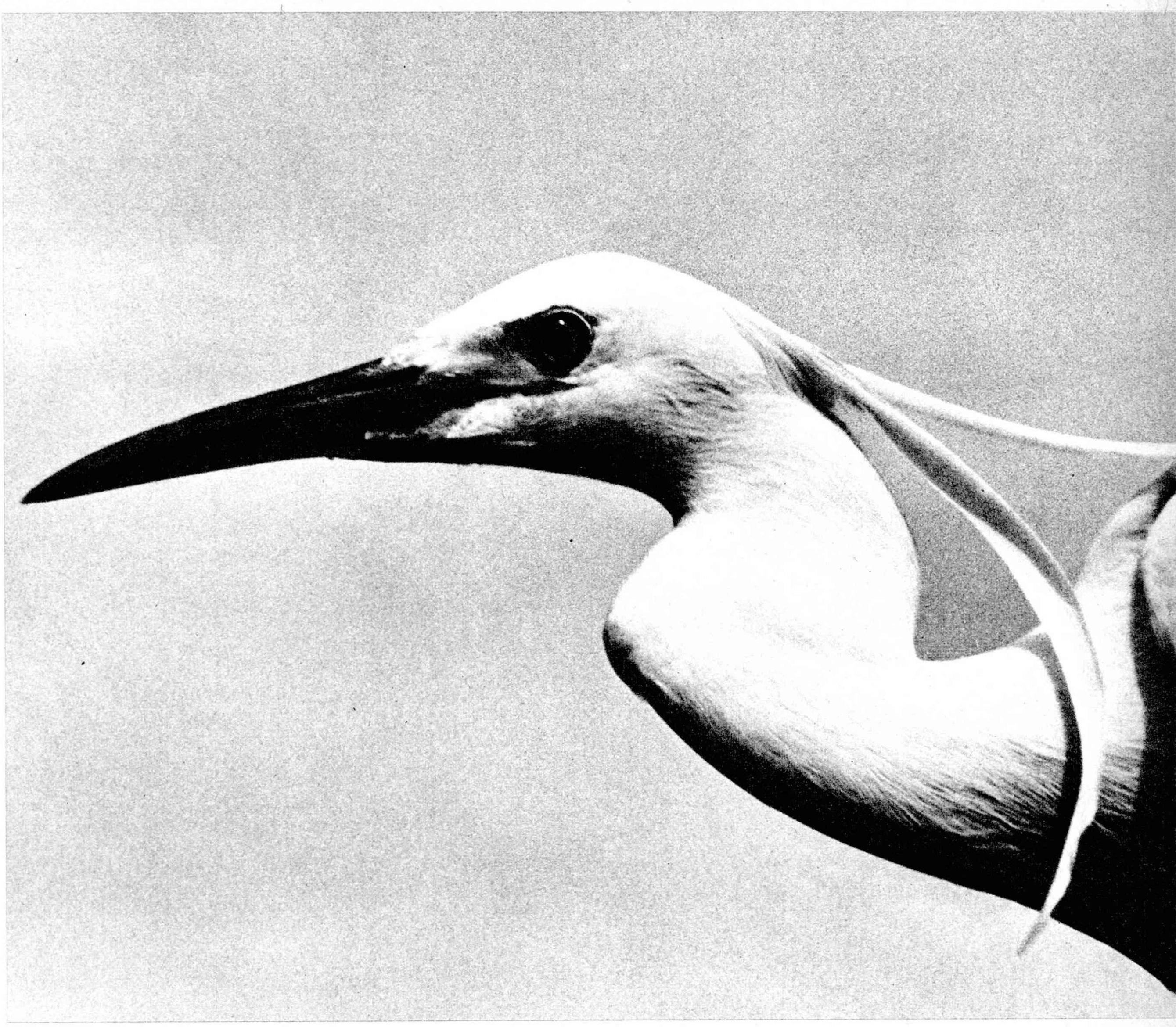


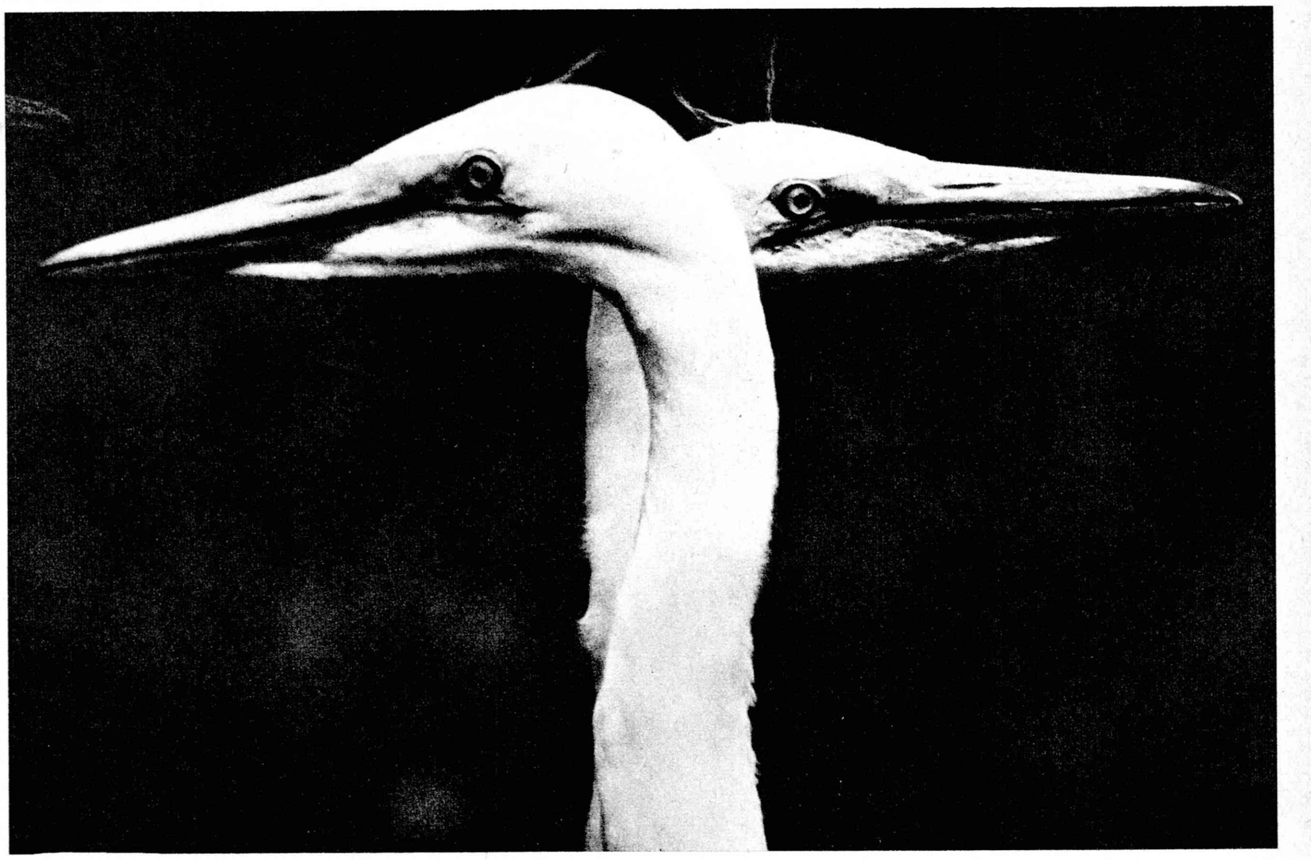
A close look at the graceful figure of the snowy white heron shows a set of powerful wings that carry the migratory bird across thousands of kilometers of ocean in their annual migration.









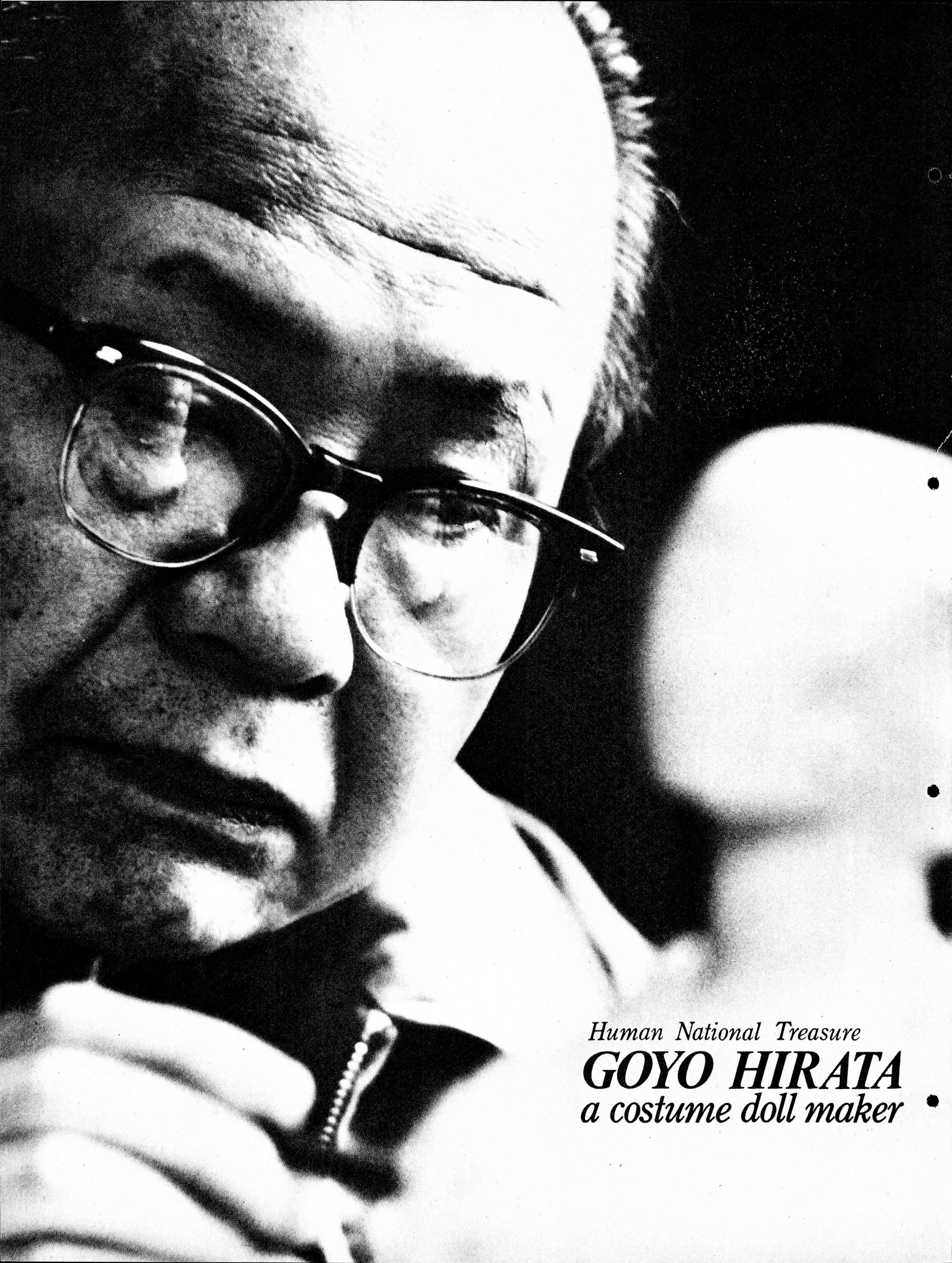


Telescopic shots show the birds on lookout with their sharp eyes wide open. They must keep a constant watch all around them, for they have no means to protect themselves against enemies except by flight.



In the mating season, the herons appear at their best with special plumes adoring their spotless bodies.





Human National Treasure

GOYO HIRATA
a costume doll maker

Hirata's representative work "Stream" (1962). Most of his creations are patterned after women and children.



Goyo Hirata and His Works

Goyo Hirata, a noted maker of costume dolls and designated a human national treasure in 1955 by the Government, is credited for having elevated the traditional realistic dolls to a highly artistic level, and at the same time enhancing their beauty.

All his daily thoughts and activities are concentrated on the creation of costume dolls. The silent figure of Hirata, sitting among his creations in his small atelier, or rather a study, which is his workshop, gives one an impression of serenity which one cannot obtain except from a master craftsman who has spent most of his life in the making of dolls.

In Japan, dolls have a long history starting from the earthen figurines excavated from burial mounds of prehistoric ages. Costume dolls, for which Hirata was designated a human national treasure, are those developed in the Edo Period (17th through 19th centuries) as art objects.

Wires are usually threaded through the joints of the limbs of the dolls in order to give them mobility and also to make them present various different poses after they are clad in kimono. In the case of Hirata's creations, however, this normal procedure is not taken.

Hirata says that the biggest defect of conventional costume dolls is that they become easily misshapen. He hit upon the idea of strengthening the base of the dolls in order to eliminate this defect and to maintain form. He adopted a method of doll making according to the *kimekomi* method which had originated around 1730 in Kyoto and concerns the pasting of costumes in the grooves of dolls sculptured from wood.

Hirata's annual output is said to be two dolls 45 centimeters high and eight dolls 20 centimeters high. When he first conceives the form of the doll, he sculptures it out of paulownia wood, powders and polishes it and then applies a coat of paint. Hirata then paints the costume which is a time consuming and delicate job. So it is no wonder that he produces an average of only 10 dolls a year.

At the age of 14, Hirata began learning the art of doll making from his father, who is said to have been a master in the making of ones which looked almost alive. When Hirata was 22, his father died and he decided to engage in doll making for a living and plunged into an intensive study of the art. In 1936, one of his products won a prize in the Imperial Academy's Art Exhibition, one of the



Hirata, born in Tokyo in 1903, will no doubt continue to create numerous masterpieces.

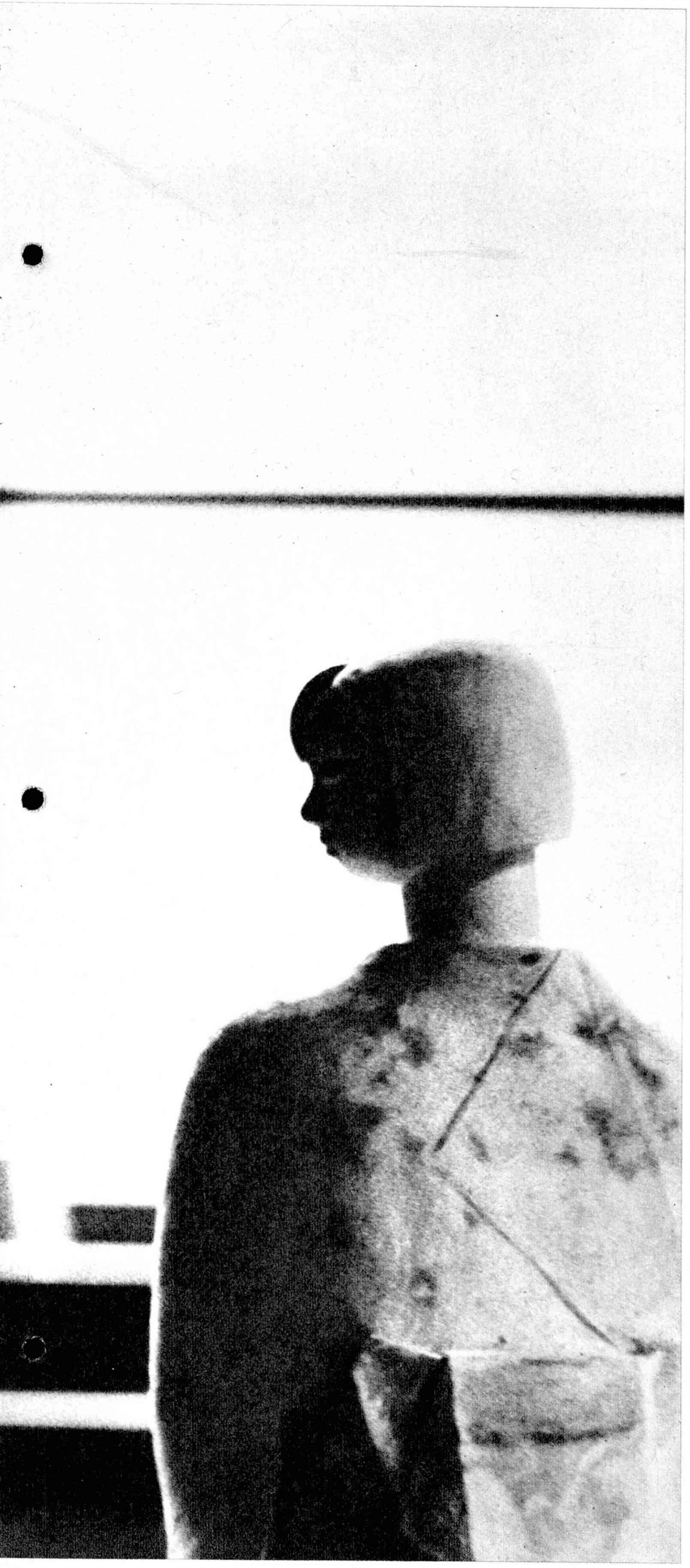
most authoritative art bodies in Japan at that time. With the selection of Hirata's creation, doll making, which had been hitherto considered only as a craft, was elevated to an art.

During World War II, the shortage of material made work for Hirata considerably difficult. However, even during the midst of bombing, he continued to create the dolls he loved and placed them on exhibition. In 1946, the year after the termination of the war, Hirata displayed his creations in the first Nitten Art Exhibition. Those who saw his dolls were said to have exclaimed that they were indeed fortunate to have lived to do so.

"Every day, I talk to my dolls when I am working with them. My best products are dolls whom I had talked to the most," Hirata says with a quiet smile on his face. But the eyes of the doll master, once he concentrates on his job, emit a wondrous light.



Left: Hirata trains his women apprentices. Below: His work "Morning Mist" (1955). Hirata's creations are acclaimed for their bold deformation and simple lines.





DIPLOMATS OF THE AIR

JAL PREPARES FOR GLOBAL SERVICES

1967 bids fair to become a memorable year in the history of Japanese civil aviation because the Japan Air Lines is to extend its Tokyo-New York flights to London in March and thus inaugurate a round-the-world flight which had been one of the biggest goals of the Japanese national carrier.

Another epoch-making event which will be realized shortly is the opening by JAL of a Tokyo-Moscow flight. With the inauguration of the round-the-world flight and regular service from Japan to the Soviet Union, the Japanese national carrier will join the ranks of the major world airlines as an "international carrier."

In preparation for these additional international flights, the JAL is now carrying out an extensive program which includes the expansion of facilities and training of crews. Introduced here are the training programs of JAL stewardesses who are to service international flights.

There are approximately 280 stewardesses working on JAL's international flights, but because they are not sufficient for the additional flights scheduled, the JAL has employed 60 more stewardesses who are now undergoing an intensive training session.

These stewardesses, who have the most numerous opportunities to service passeng-



A group of trainees in front of a passenger plane for the international routes, which are to be greatly extended.

ers, are not only the "windows" of a specific airline company but are also the "windows" of Japan. For they not only influence the business records of the airline but also play the role of "flying diplomats." The passengers' impressions of these air stewardesses can also change their impressions of Japan, in some cases.

Because of the importance of their role, it is not an easy matter to become a stewardess on international lines. They must undergo a great deal of intensive training and pass numerous difficult examinations before they are qualified to board a plane on international flights.

Candidates for stewardesses to serve on international flights are first selected from among those serving domestic lines. The selection is based on their service merit and whether they can speak good English. Those selected undergo a four-week period of special training during which they must pass several examinations. After the training period is over, the stewardesses receive a 45-day check flight training and only after this program is completed are they qualified to service international flights.

Training is carried out with a class composed of 20 stewardesses. Among the 20 subjects studied are how to serve passengers, procedures for overseas travel, route information, aircraft inspection, how to wear Japanese kimono, English, cabin supply and loading, liquor service, meal service and emergencies, etc.

Lessons in meal service and English conversation constitute the longest hours, reflecting the emphasis placed on the serving of foreign meals and speaking an alien language.

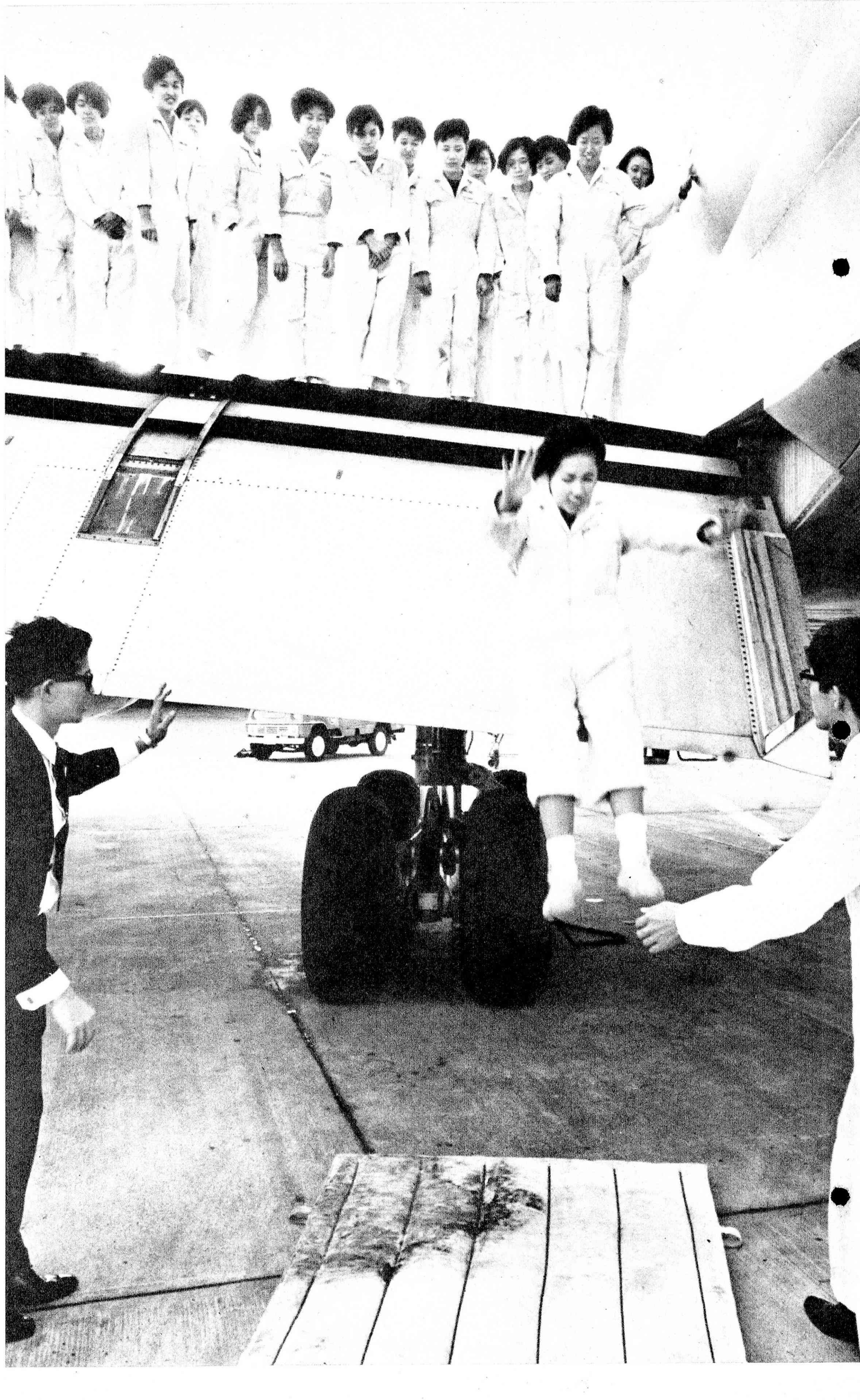
The training takes place mainly at the Japan Air Lines' passenger training center located in a corner of the Tokyo International Airport. The room is equipped with a mock-up plane such as operate on inter-



The stewardesses' hearts swell as they imagine themselves flying across the world.

national flights as well as various types of equipment for emergency evacuation. Training in table manners and facial makeup is conducted at leading hotels and beauty parlors in Tokyo.

Compared with airlines in Europe or America, JAL is handicapped because of its relatively short history. Japanese stewardesses are also placed at a disadvantage compared with their foreign counterparts because western manners must be adopted on aircraft on international flights, and the use of a foreign language. Despite these handicaps and disadvantages, the services provided by JAL's stewardesses are highly evaluated and popular among passengers. It is said that foreign airlines today



Training for relief in emergency is an example of the intense preparations. The usually elegant girls sometimes have to be bold enough to slide down the flap.

are even trying to emulate the good service of JAL's stewardesses.

Instructors who are training the stewardesses have this to say about the training program:

"What we would like to strongly emphasize to the stewardesses and candidates is that they become persons in possession of a rich spirit. In other words, stewardesses must reflect in all their services, the best qualities of a Japanese as well as their best as individuals. No matter how much technique they learn or information and knowledge they absorb, they cannot be called excellent stewardesses unless they provide service which reflects the best qualities inherent in them."

Left above: Through an emergency exit on to the wing. Left below: Emergency training on a mock up. Right above: Lesson in serving liquors. Right below: Dressing into kimono in several minutes is a pretty difficult job for a young lady who does not have many opportunities to wear kimono, and it requires much practice.













Above: Lesson in caring for babies, using dolls. Below: This is the only chance for the stewardesses to enjoy dinner for passengers, but the textbooks always beside them remind the girls of the hard lessons they must accomplish.



TOSHOGU
architectural glory of scenic nikko

Nikko Toshogu By Noboru Kawazoe

NIKKO, located about 100 kilometers north of Tokyo, is of easy access by train or car from the capital, but in former days it was a four day trip to the cool mountain area overgrown with cryptomeria trees. Deep in the mountains is Lake Chuzenji, said to be the highest among the major lakes in this country from which originates the Kegon Fall—the second largest waterfall in Japan—which flows into the River Daiya.

Since olden times, the area has been considered sacred and like most other Japanese sacred grounds, is situated in a mountainous region of outstanding scenic beauty. It is understandable therefore that Nikko has been designated as a national park. Toshogu Shrine was constructed against this natural background as one of the most luxurious and grandiose architectural masterpieces in Japanese history.

Toshogu, which enshrines Tokugawa Ieyasu (1542–1616), the founder of the Tokugawa Shogunate, who is credited with establishing the foundation for the 300 years of peaceful rule by his successors, consists of a group of structures combining the elements of mausoleum, temple and shrine.

Ieyasu in his closing days handed over power to his son Hidetada and spent his retirement in the Kunozan area of Shizuoka Prefecture. When the founder of the Tokugawa Shogunate died, he was buried in Kunozan, where a shrine named Toshogu was erected to his memory. However, one year later the shrine was rebuilt in Nikko on a grander scale in accordance with Ieyasu's will, but the interesting thing about the plan was its significance as a foresighted national development project.

WHEN the first Tokugawa Shogun was allotted the Kanto area as his fief, far removed from the Kansai region, then the nation's political and cultural center, he immediately perceived the geographical advantages of the area and constructed a city in Edo, which at the time was but a worthless stretch of marshland. Then as soon as he passed over power to his heir, Ieyasu built a home at Kunozan, located in the center of today's so-called Tokaido Megalopolis, where he was able to keep a watchful eye on developments to the east and west.

In his will, Ieyasu ordered that upon his demise he be entombed in Toshogu, to be erected in the mountains on the northern edge of the vast undeveloped Kanto Plain, lying due north of Edo. Presumably, in working out the plan, he presaged the possibility of the road leading from Edo to Nikko serving as an artery for development of the entire Kanto area and the Tohoku region to the north.

Such a far-reaching plan could only have been devised by a man of Ieyasu's foresight—who even after death would watch over his successors as they administered the country. And the Tokugawa Family took full advantage of the wishes of their great ancestor.

His descendants one after another built shrines and temples bearing the name Toshogu in various places connected with the Tokugawa Family, including the Kanei-ji Temple of Ueno, Tokyo. Lords of various provinces, in a gesture of loyalty to the Shogun, also joined in their architectural demonstration. As a result, there were at one time more than 200 shrines and temples named Toshogu scattered across the country. When one speaks of Toshogu, however, it usually refers to the edifice in Nikko.

TOSHOGU, as it stands today, is the result of a major refurbishment ordered by the third Tokugawa Shogun, Iemitsu, to enhance its magnificence in an attempt to deify the authority of the Tokugawa Family. The lords drew on their wealth to add elaborate structures to the premises, so that it became a specimen of architectural splendor. Hence, the saying, "Never say *kekko* (splendid) until you have seen Nikko."

Fortunately for Toshogu, Japanese architecture was then at its peak. Provincial lords built cities around their castles and numerous edifices representing the architecture of the Edo period made their appearance about this time, including the Katsura Detached Palace, Shugaku-in, Nishi Hongan-ji, To-ji's five-storied pagoda, Kiyomizu temple, Nijo Castle, all in Kyoto, the former capital, and Tokyo's Kanei-ji. In other words, Toshogu was the crystallization of architectural skill and formative art of the time. If Kyoto's Katsura Detached Palace is the finest product of architectural design based on natural material, then Toshogu represents the height of artificial beauty.

Although Toshogu and the Katsura Palace thus form a sharp contrast, the two have some common features that stem from the fact that they are contemporary products. One such feature is the interesting and ever-changing design that unfolds before the eye as one approaches the structures.

The first thing to strike one at Toshogu is the *torii* gate and stone walls amid a thick growth of cryptomeria trees. The stone walls appear overlapping at different heights as one climbs up the path in the premises. The winding path in some places runs in parallel with the wall and in others runs right into the wall with a flight of stone steps, an array of structures emerging on either side of the path.

CONSTRUCTED in various styles and painted in multiple colors the buildings present a striking contrast to ordinary Japanese architecture, which is simple style and unpainted. This is one of the characteristics of Edo period architecture. The garden of Katsura Detached Palace is also designed colorfully, with continuity. In Toshogu, which consists of a number of separate structures, color harmony based on red, white and black in different parts of the shrine creates an overall effect of symphony in color combining continuity and contrast.

The visitor at first is not conscious of uniformity. Before reaching the Yomei-mon gate, the most representative of Toshogu's structures, which bears carvings of monsters in vivid colors, the visitor sees buildings painted in red as well as those of plain wood. As he approaches Yomei-mon, red increasingly becomes the basic tone, and presently the imposing form of the gate, with white as the predominant color, appears towering over the high stone wall flanked by roofed corridors on the left and right, bearing down on the spectator.

As the visitor passes through the gate, he finds on his left and right three buildings. And in the center, further inside, he comes to the sanctuary and main shrine, predominantly of natural wood, beyond the Karamon or Chinese gate of similar color scheme, surrounded by a blackish open-work wooden fence. The basically white structures of Yomei-mon, Karamon, the sanctuary and main shrine are the very nucleus of Toshogu. The second most important color in the two gates, after white, is gold. And in the sanctuary and main shrine, black as well as gold assume increasing importance to produce a solid effect. A similar effect is produced by the blackish buildings on the left and right inside Yomeimon.

ANOTHER feature that Toshogu shares with Katsura Detached Palace is the fact that, although symbolizing authority, it does not consist of buildings of enormous proportions but rather those of uniformly normal dimensions of human standard. This resulted partly from the fact that a standardization system in which all measurements were based on a module (the diameter of a pillar) had already been perfected. It was due largely to this rational engineering technique that the main structures of Toshogu were completed in the amazingly short period of one and a half years, despite their elaborate sculpture and unfavorable topographical conditions of the site.

For the architects, there had been no technical field to be newly developed for the project. The only thing left for them was to apply the already known techniques for actual construction work. Whereas in the Katsura Palace the chief concern in design was directed at landscape gardening and at the textural aspect of the structures (i.e., selection and combination of the best material wood available), in Toshogu, the principal concern in design lay in sculpture. In Toshogu, independent sculptural works, such as the statues of the two Deva kings, are products of sculptors, but carvings on the buildings were all executed by master carpenters.

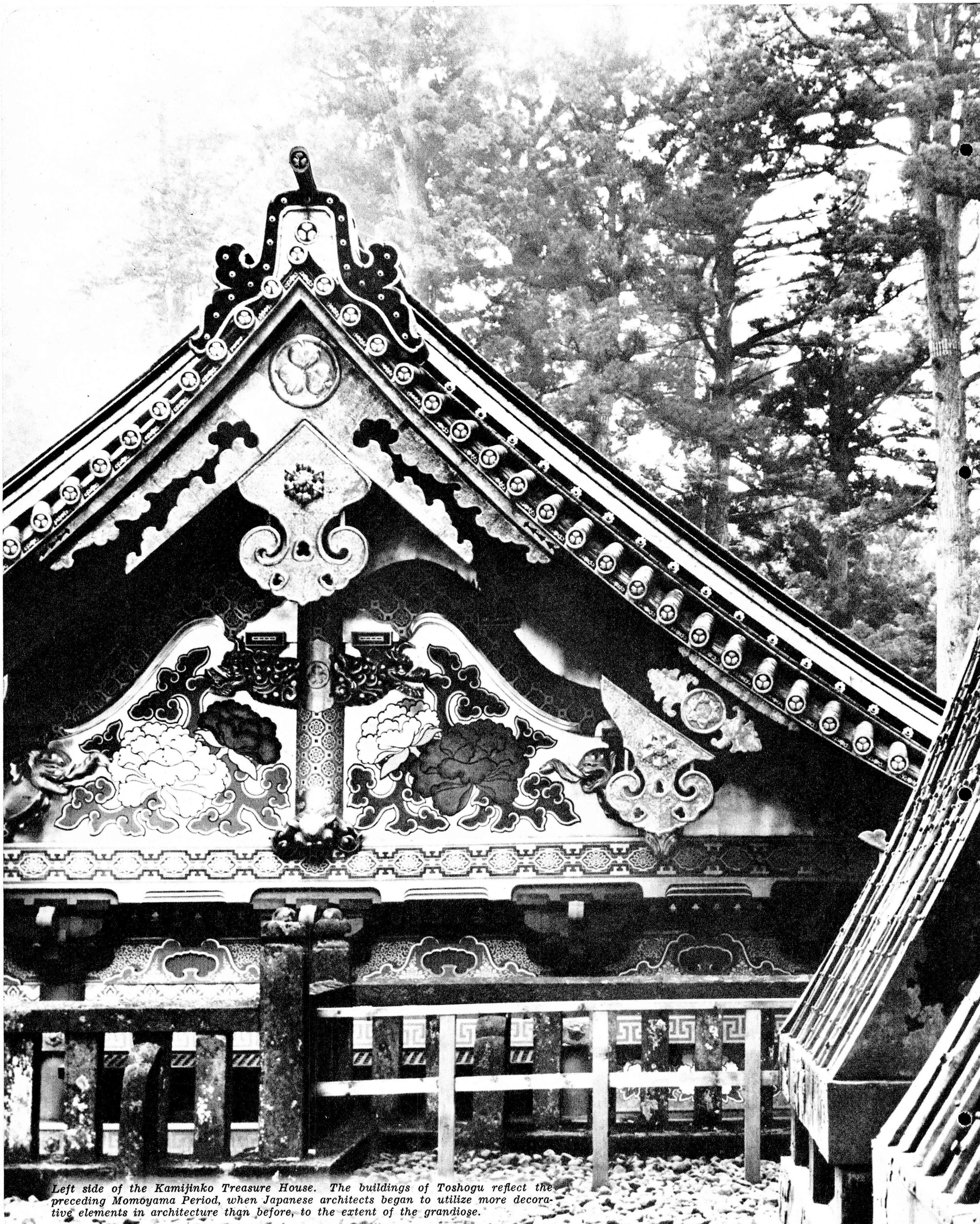
A third feature common to Katsura Palace and Toshogu is the story element. The garden of Katsura Palace abounds in reproduction of scenes from the Tales of Genji, while the sculptures of Toshogu depict romantic tales of old in panoramic fashion.

ONE of the most famous of Toshogu's carvings is the "Nemuri Neko" (The Sleeping Cat), which is said to be a masterpiece of the legendary personality known as Hidari Jingoro. In Japanese architecture, except for dwelling houses, there is hardly any feature that varies from one locality to another. This is because of the wide-spread standardization referred to above and because carpenters trained in the use of modules often wandered from place to place seeking work. This has given rise to tales of master carpenters who came from nowhere and left for unknown destinations. Hidari Jingoro, as one of the favorite subjects of such legend, has left his works in all parts of the country.

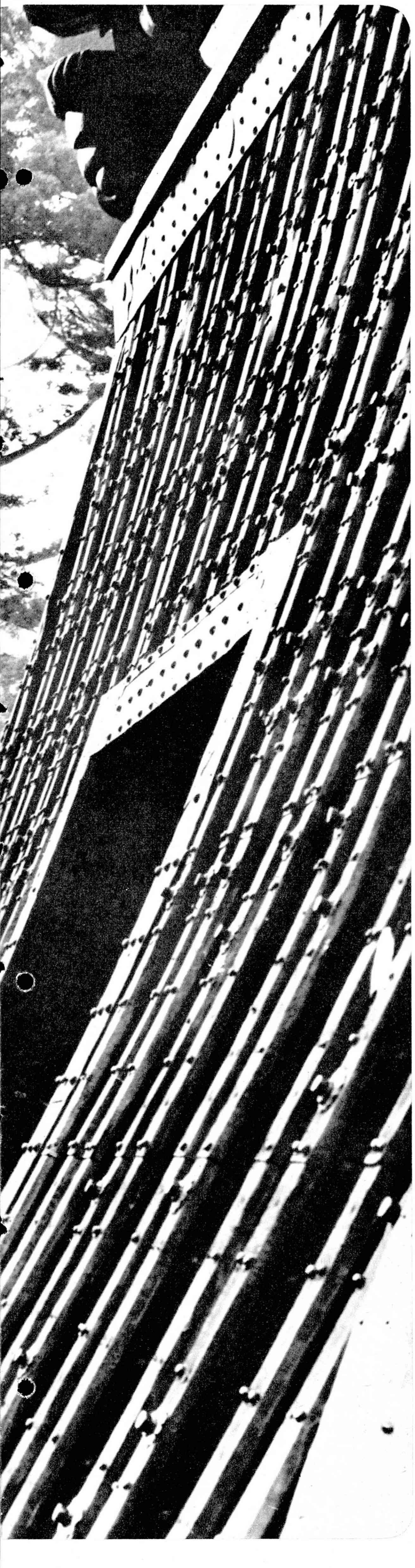
Toshogu, then, is a joint product of the Tokugawa Shogunate and provincial lords, plus numerous roving carpenters whose names are still unknown.

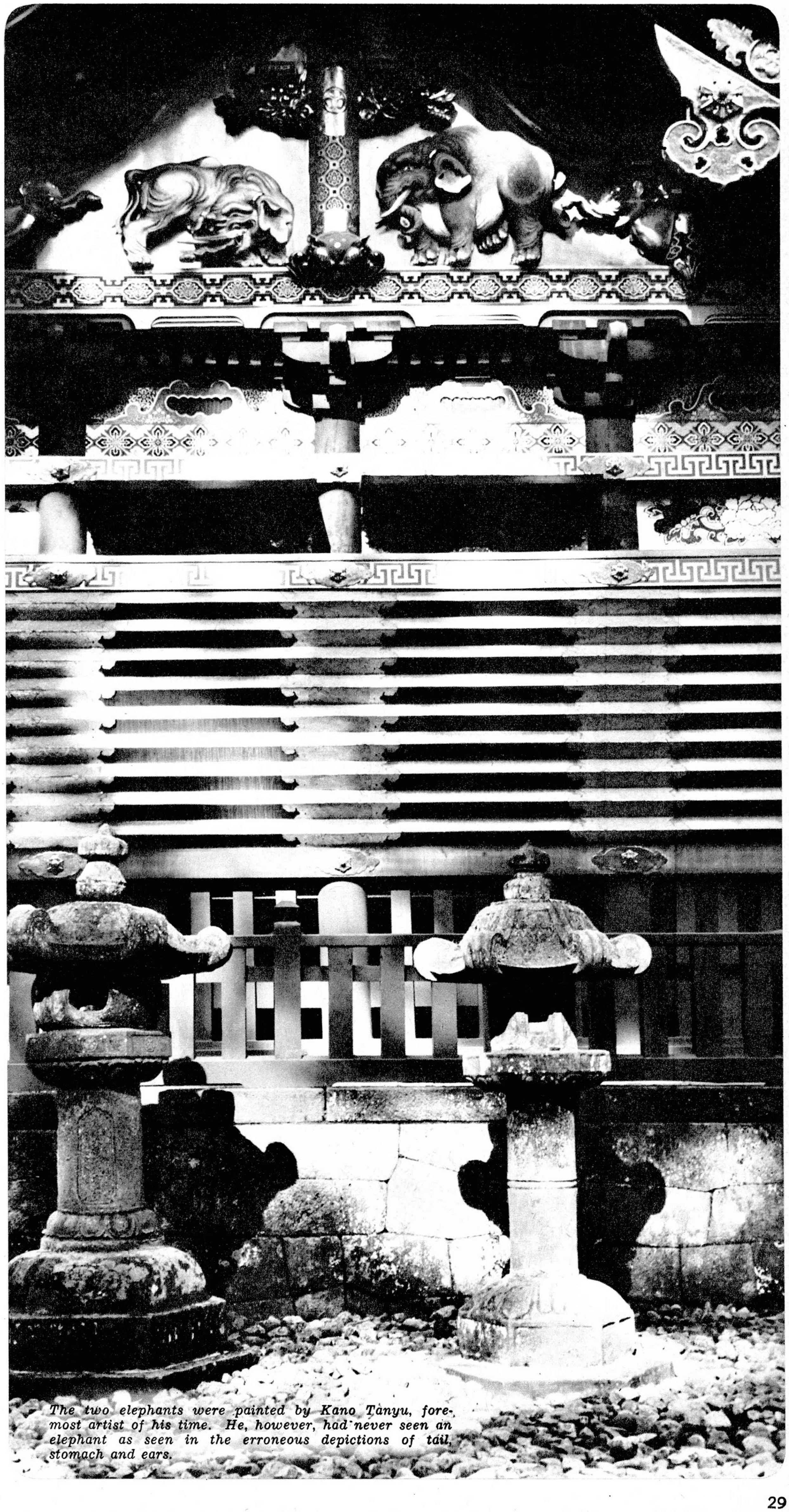


The 350-year-old Cryptomeria Avenue which leads to the shrine.

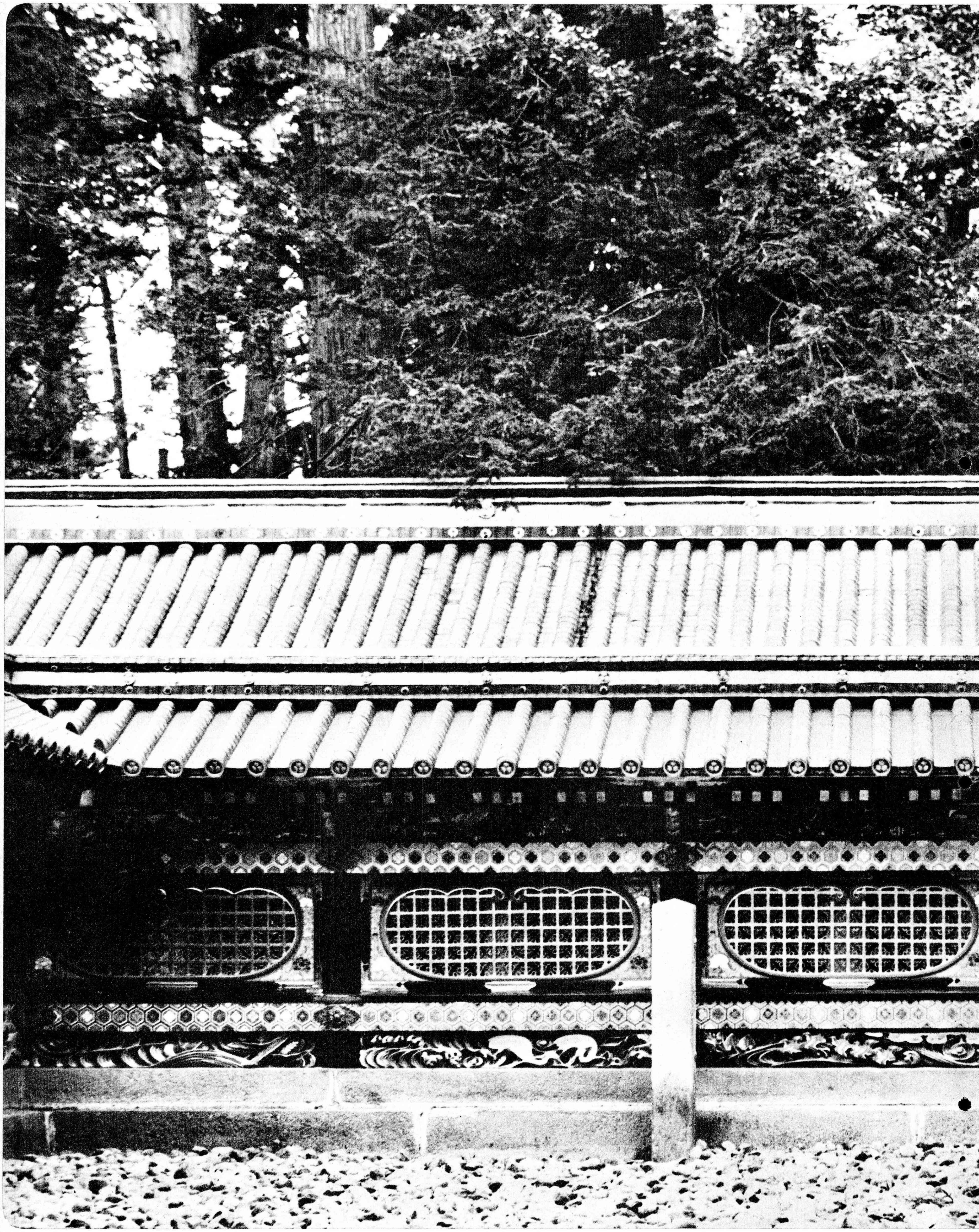


Left side of the Kamijinko Treasure House. The buildings of Toshogu reflect the preceding Momoyama Period, when Japanese architects began to utilize more decorative elements in architecture than before, to the extent of the grandiose.





The two elephants were painted by Kano Tanyu, foremost artist of his time. He, however, had never seen an elephant as seen in the erroneous depictions of tail, stomach and ears.

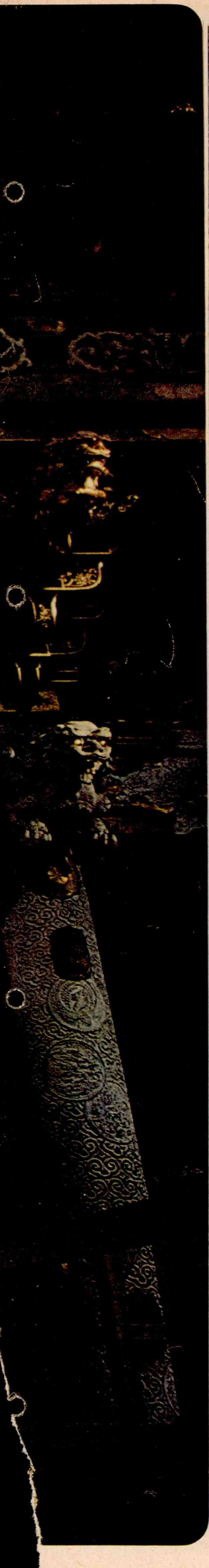


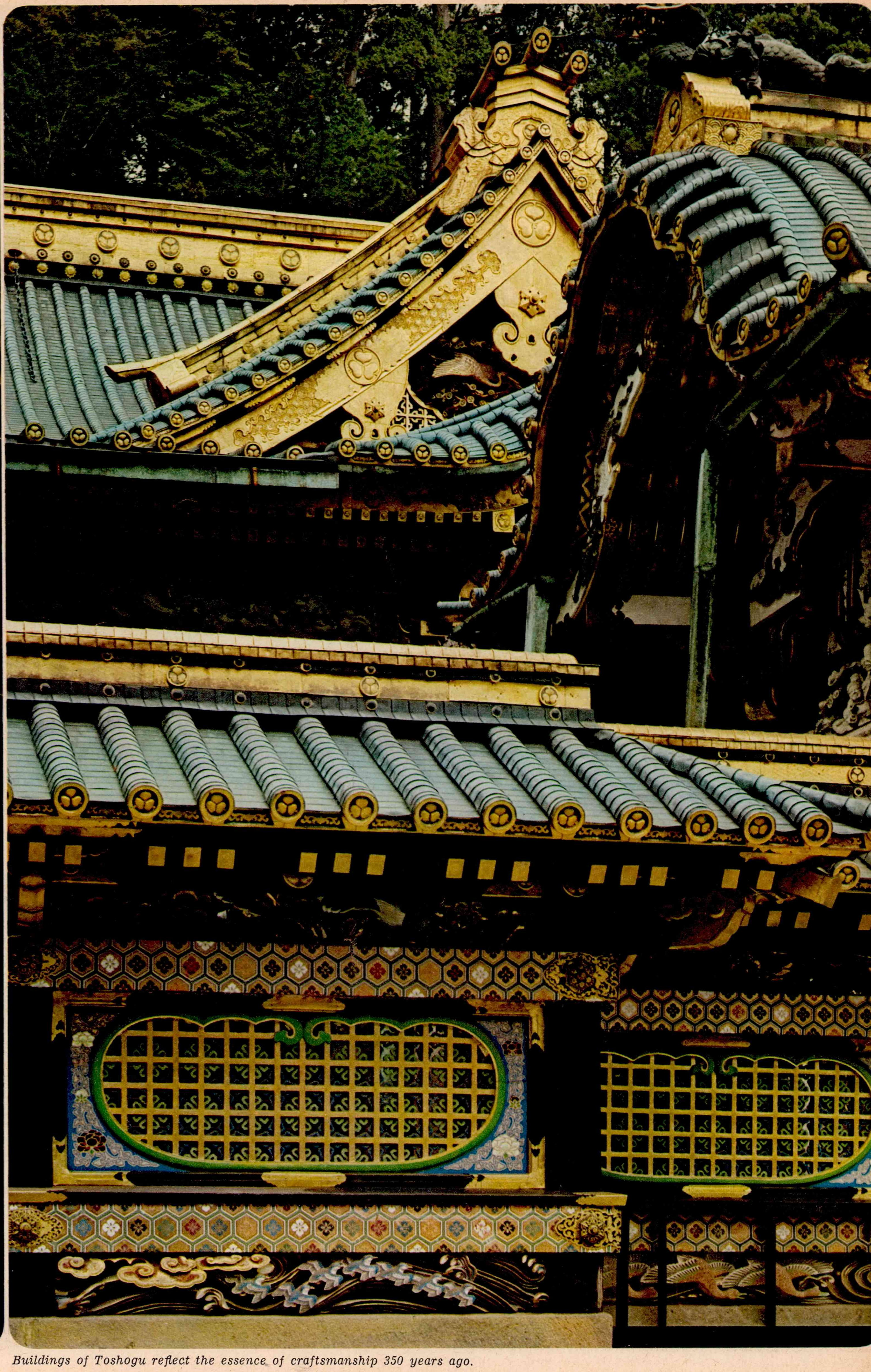


Sacred Fence encircling the Main Hall. The structures of the shrine are among the outstanding specimens of Japanese architecture. Evaluations of them as architecture have varied, but there is no dispute over their value and significance in terms of Japanese architectural history.

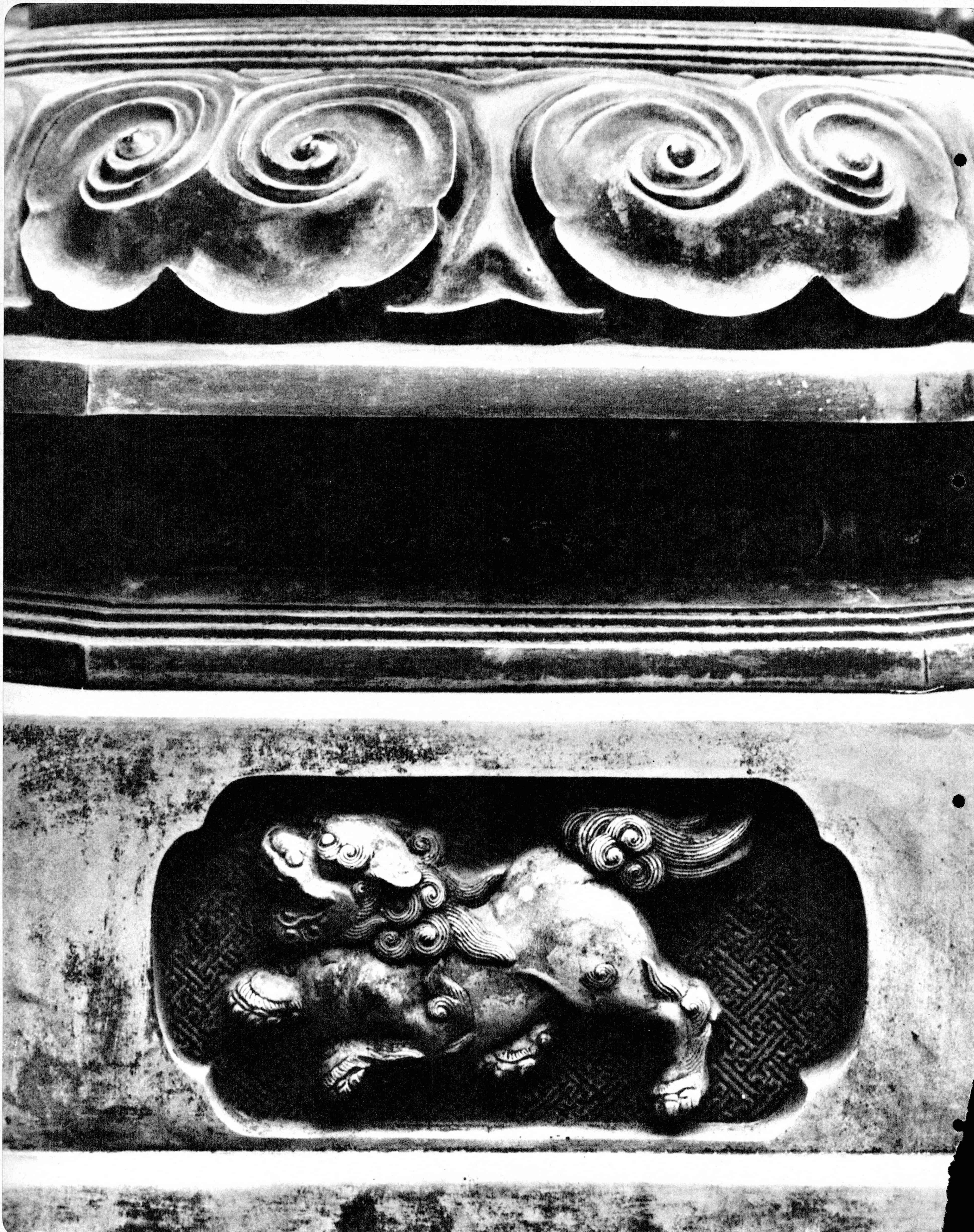


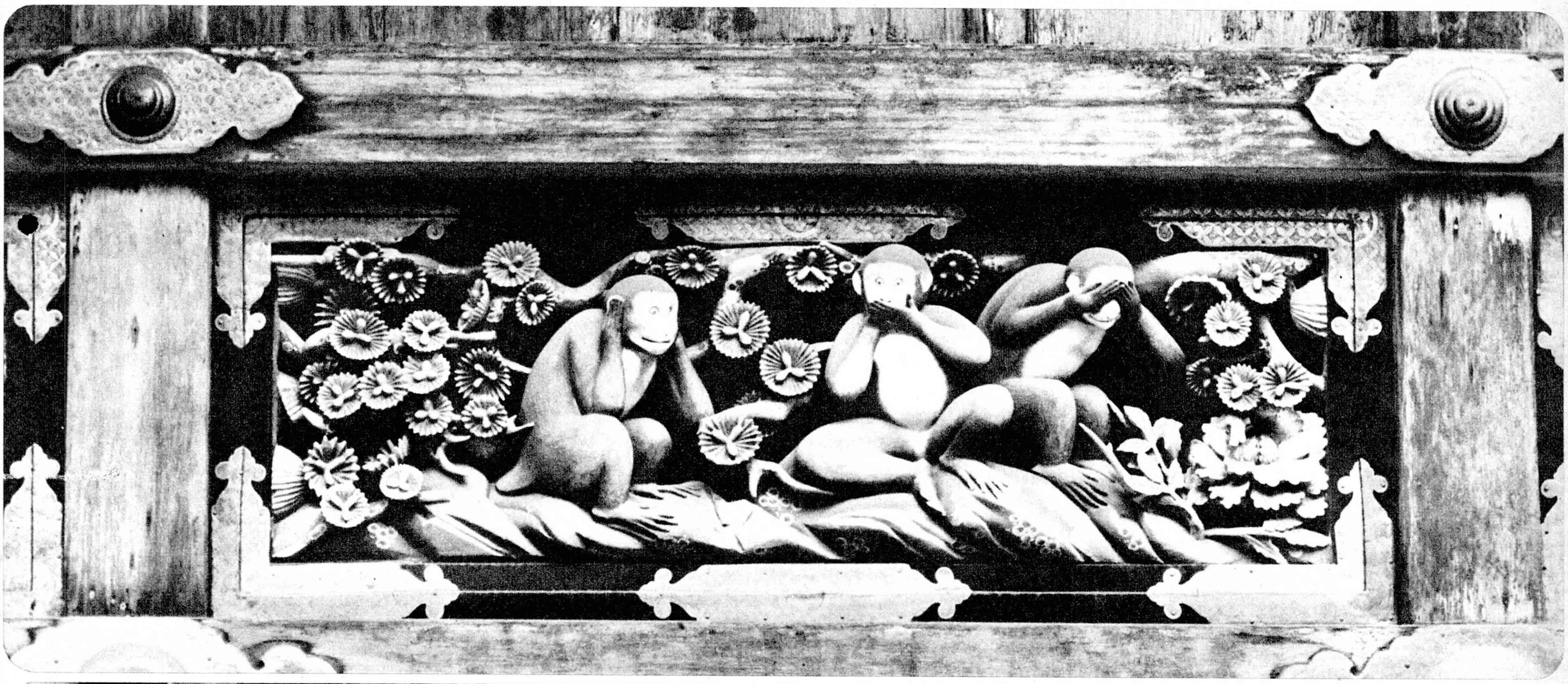
Yomei-mon, or Gate of Sunlight, is the most fascinating structure in the Toshogu Shrine.





Buildings of Toshogu reflect the essence of craftsmanship 350 years ago.









Carvings of Toshogu Shrine. Opposite page: Lion carved on the foot of the bronze lantern. Top: Three Monkeys on the wooden friezes of the Sacred Stable. They are popularly known as "See no Evil", "Speak no Evil" and "Hear no Evil" monkeys, and were believed to protect the sacred horse against sickness and other mishaps. Bottom left: Dancing girls carved on the panel of sliding door of the Main Hall. Bottom right: Sleeping Cat. This is said to be a masterpiece of Hidari Jingoro, a legendary personality of the 17th century. Carvings on this page are all designated as national treasures.

Upper part of the decorative Yomei-mon Gate. The buildings of the shrine are so imposing that it is hard to believe that they were completed in only one year and five months.



NIKKO NATIONAL PARK

Extravaganza of Scenic Beauty

The biggest attraction of Nikko National Park, which together with Fuji-Hakone National Park is considered one of the most famous tourist spots in Japan, is a blend of artificial and natural beauty. Behind the Toshogu Shrine which represents the height of artificial beauty of the 17th century, lies a vast expanse of virgin wood and grassland.

Nikko has been fairly well developed as a tourist spot since olden days, but the majority of those visiting Nikko came primarily for the purpose of viewing the Toshogu Shrine. The word "Nikko" in the famous Japanese saying, "Never say *kekko* (splendid) until you have seen Nikko," is synonymous with the Toshogu Shrine.

In olden days, the mountains of Nikko were so severe in natural environment that few people climbed them. The only ones who dared to attempt the mountains were a limited number of priests whose religion made them worship there. Only priests used to climb the precipitous mountains and visit the brooding lakes and mysterious mountains. In those days it was indeed a difficult and exhausting climb.

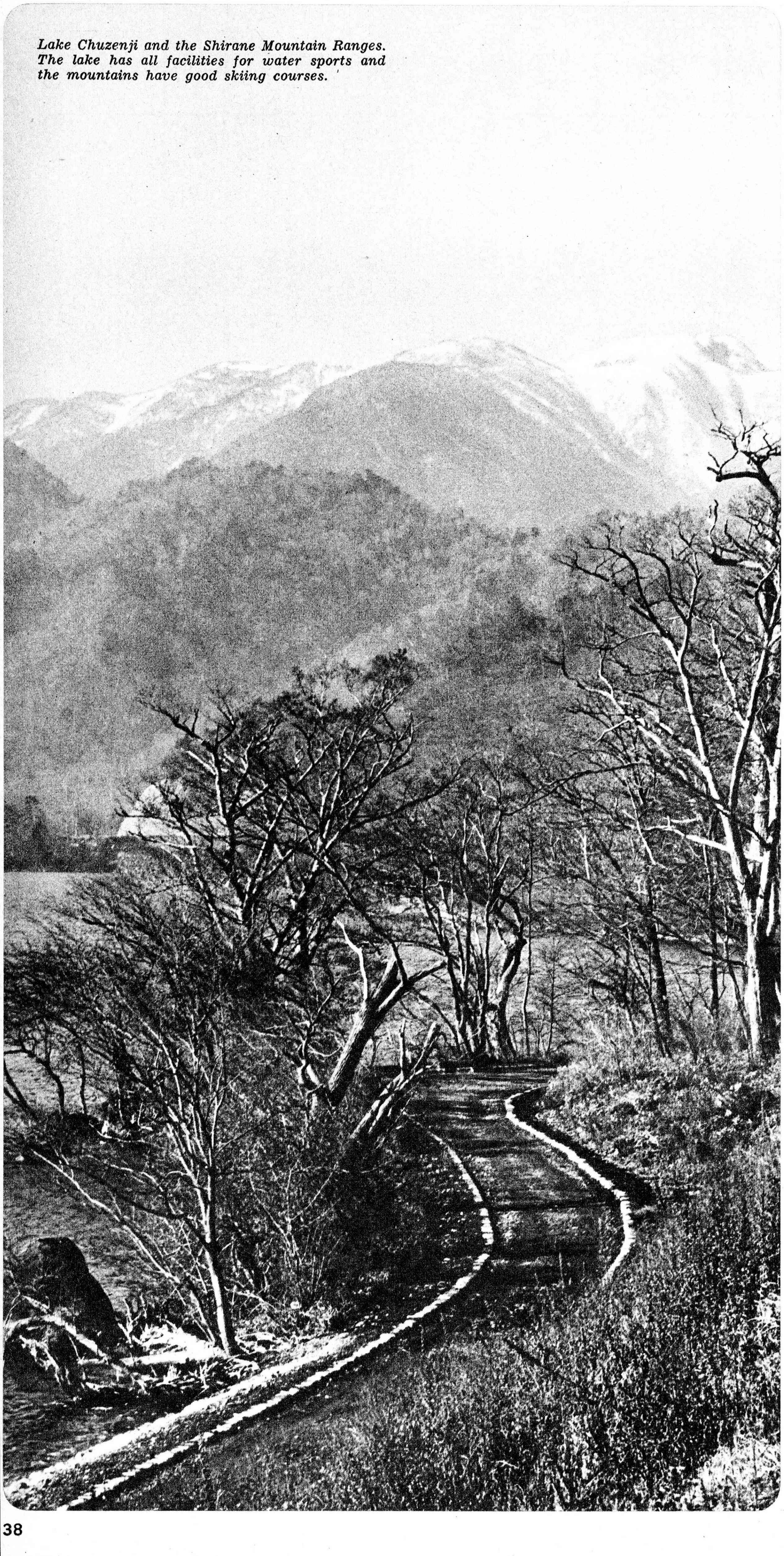
Today, however, in parallel with the tourist boom witnessed recently, roads leading to the innermost recesses of Nikko's mountains have been constructed, making it possible of anyone to visit and enjoy the natural beauty of the area. Tourists visiting Nikko today always view the Toshogu Shrine and in addition make a trip into the mountains to enjoy their natural beauty.

Nikko's topography abounds in changes. The 1,400 square kilometers designated as the Nikko National Park is replete with numerous natural scenic spots such as rugged mountains, sparkling blue lakes, rushing waterfalls, highlands, gorges and valleys, forests and volcanoes, all fascinating products of nature. The landscape of the national park also changes rapidly in every four seasons. In winter, the mountains and lakes change into a venue for skiing and skating while in summer they become cool resorts for those trying to escape the heat and the din of cities.

It takes less than two hours by electric train from Tokyo to Nikko and about three hours by car. Every year nearly 6 million tourists both Japanese and foreign visit this national park which possesses some of the best developed tourist facilities in Japan.



Mt. Nantai, 2,400 meters, viewed from Senjogahara Highland. By the volcanic activities of the mountain, lakes, falls and highlands of the Nikko National Park were created in ancient times.



Lake Chuzenji and the Shirane Mountain Ranges. The lake has all facilities for water sports and the mountains have good skiing courses.

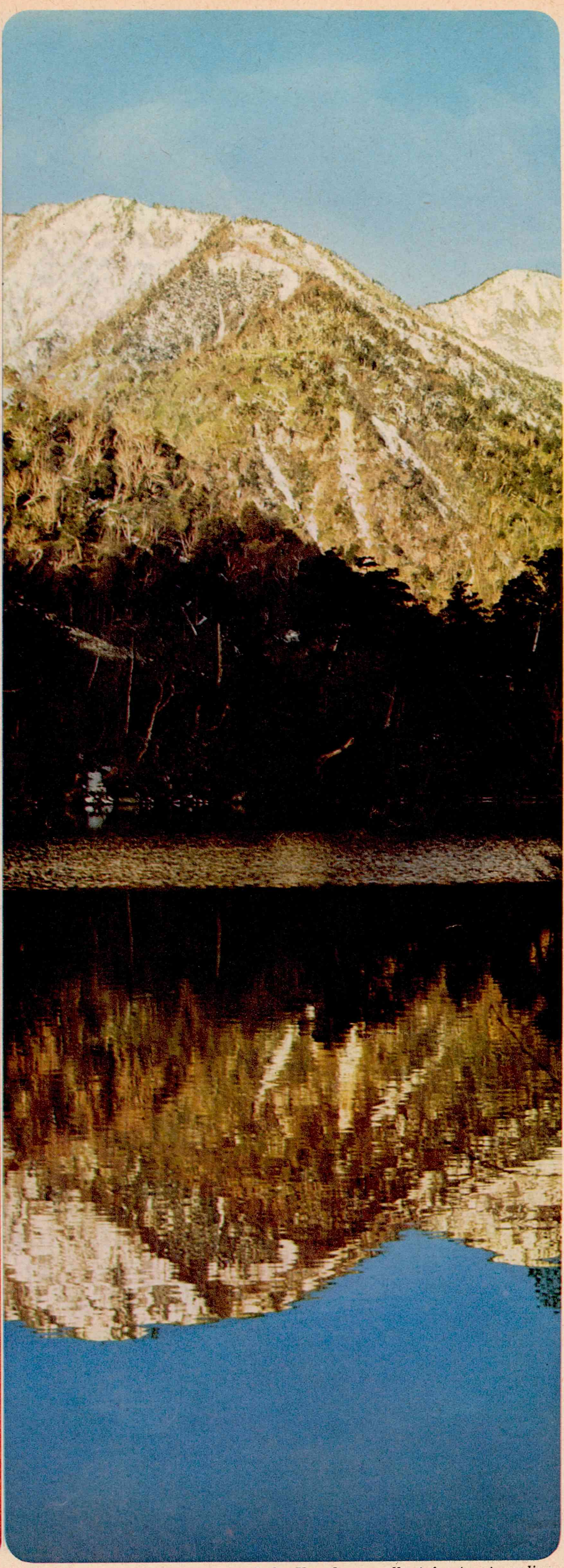


The Konsei Driveway in early winter. From December to April, this road is closed because of the heavy snow which exceeds 4 meters in depth.

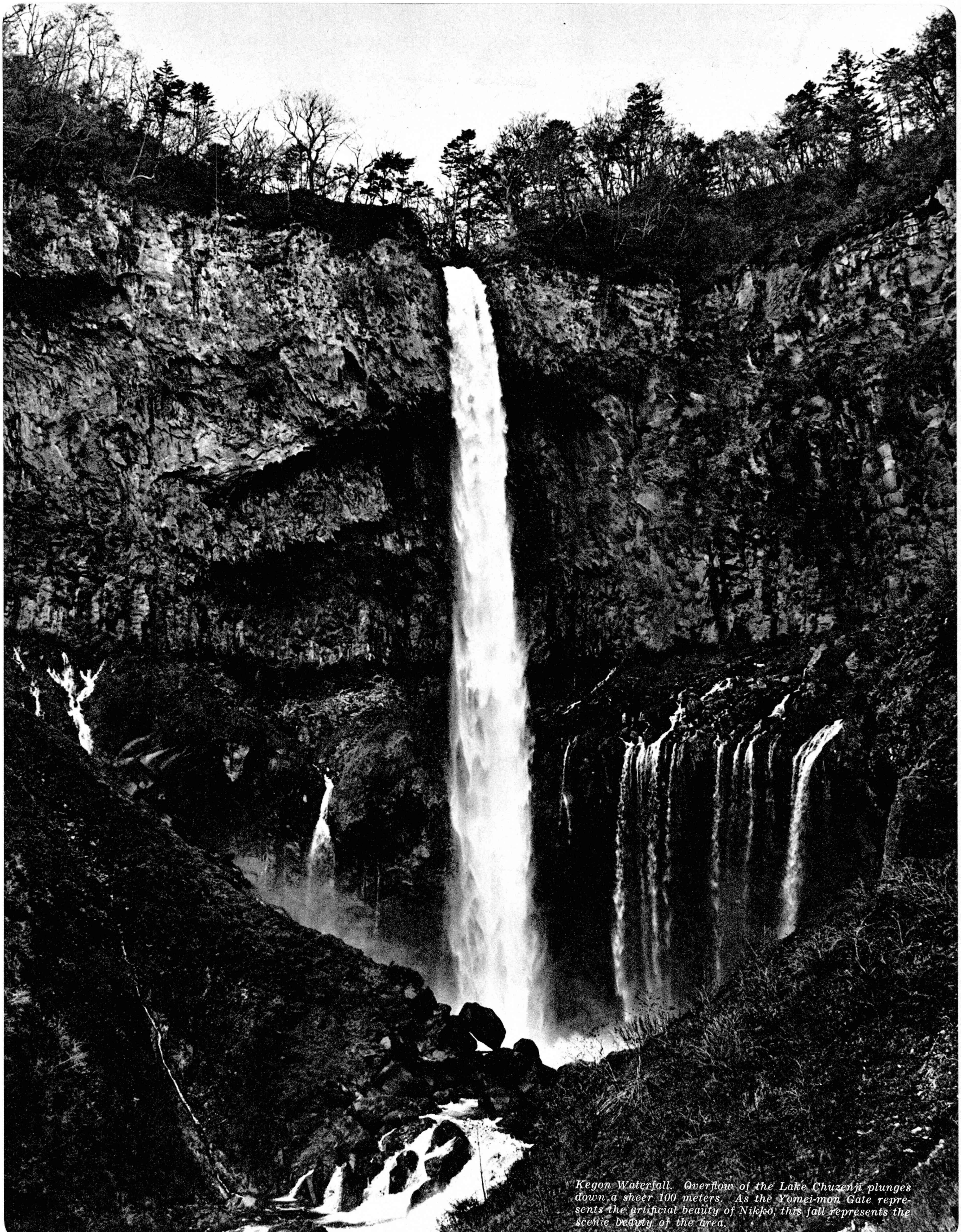




No. 1 Iroha-zaka Driveway in autumn colors.



Lake Yunoko, excellent for trout angling.



Kegon Waterfall. Overflow of the Lake Chuzenji plunges down a sheer 100 meters. As the Yomei-mon Gate represents the artificial beauty of Nikko, this fall represents the scenic beauty of the area.

NIKKO'S ANNUAL FESTIVAL

One Thousand Armed Men's Procession

Annually on May 18th and October 17th, the Toshogu Shrine commemorates the achievements of Tokugawa Ieyasu, the founder of the Tokugawa Shogunate in the early 17th century. The celebration takes the form of a grand, colorful pageant in which the current head of the Tokugawa family, a direct descendent of Ieyasu, always participates. Among many annual festivals in Nikko, this grand festival, usually called the One Thousand Armed Men's Procession, is the most famous.

The procession which starts at 11 a.m. passes under the stately cedar trees for which Nikko is so famous, marching on white gravel spread over the road for the occasion. Foot soldiers with lances, dancers with lion masks, beautifully attired maidens, children, warrior monks, warriors bearing firearms, or bows and arrows, or spears—spectators cannot help feeling transported to 350 years ago, when the original procession took place. The procession covers a distance of only one kilometer, and occupies only an hour, but for that period, time seems to stand still.

The armour, swords, helmets, spears and other articles, as well as costumes used in the parade are not modern copies of articles used in the past. All were made and used in the Tokugawa Period, and are ordinarily kept in a storehouse of the Toshogu Shrine.

Every year, several hundred thousand people gather to watch the procession, arriving from all parts of the country and filling the inns and hotels of the Nikko area.



Procession of foot soldiers.

GUIDE TO NIKKO

How to Get There

From Tokyo, most convenient is by Tobu Railways' de luxe limited express named "Romance Car" which starts from Asakusa Station four times daily and takes only one hour and 45 minutes. The fare is ¥790. The network of sightseeing courses starting from the Nikko Station by bus and taxi are well planned.

Where to Stay

Among many inns and hotels in Nikko, the following three western style hotels are recommended for foreign visitors.

NIKKO KANAYA HOTEL: Near Toshogu Shrine and one of the most representative resort hotels in Japan and very popular with foreign tourists. Room charge: Single bed room; ¥1,500–¥4,500. Twin bed room; ¥2,000–¥5,000.



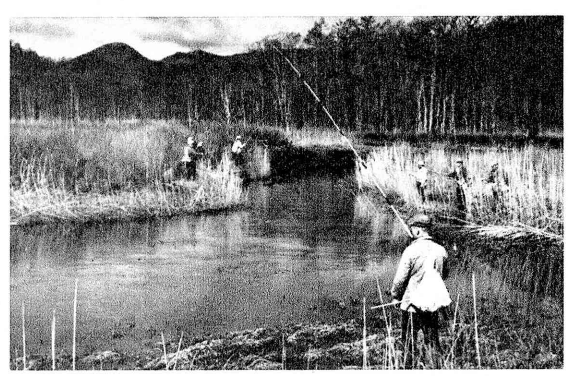
Nikko Kanaya Hotel.

CHUZENJI KANAYA HOTEL: On the shore of Lake Chuzenji and most suited for visitors who want to enjoy skiing in winter and swimming, trout fishing, yachting and water-skiing in summer. Room Charge: Single bed room; ¥1,500. Twin bed room; ¥2,500.



Skiing at Yumoto, 15 minutes drive from the Chuzenji Kanaya Hotel.

LAKESIDE HOTEL: On the shore of Lake Chuzenji whence one can obtain a panoramic view of the lake and mountain ranges. Room charge: Single bed room; ¥2,000–¥3,500. Twin bed room; ¥3,500–¥4,500.



Trout fishing at Yukawa River.

Package Tour

Japan Travel Bureau (JTB) and Japan Tourist Service Co. (JTS) operate one-day or two-day package tours to Nikko daily for foreign tourists. These tours with foreign language speaking guides cover most of the famous places in Nikko National Park at a moderate charge.

SHICHI-GO-SAN

The Children's Festival

A unique festival dedicated to the healthy growth and development of children is the *Shichi-Go-San* or Seven-Five-Three Festival observed on November 15 every year throughout the country. On this day, boys of five, girls of three and seven years of age are taken by their parents to nearby shrines where prayers of thanks and hope for their future are offered to the deities.

This is truly a colorful and merry festival, dominated by the colorful clothing of the young people. Originally, the custom was for the boys to dress in the traditional formal male garb with *montsuki* and *hakama,* which signified the end of their infancy. However, nowadays the trend is toward wearing western style formal suits and frock coats. The young girls, on the other hand, usually choose traditional *kimono* with the long *obi* sash around the waist and *geta,* or traditional sandals.

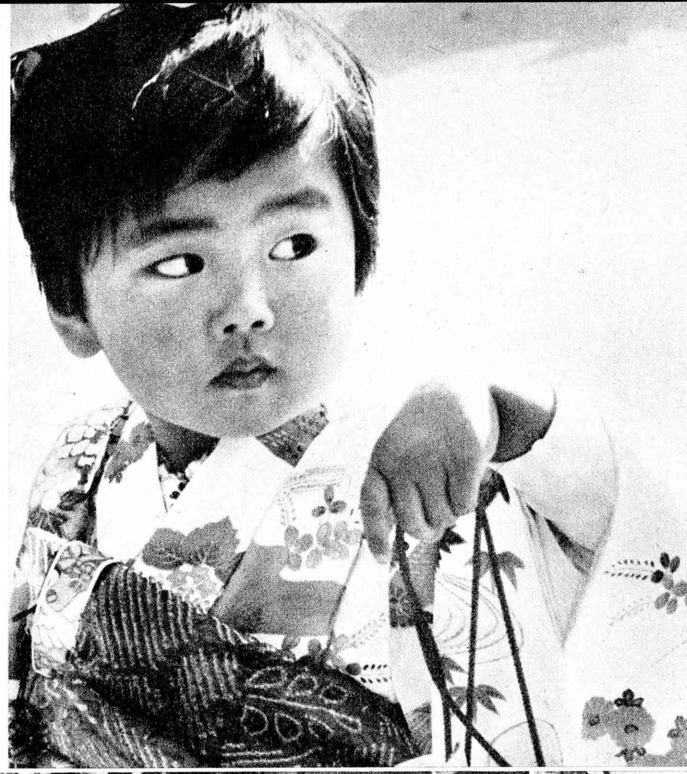
At the shrine, parents buy sweets named *chitose-ame* for their children and after returning home, these are presented to their relatives and neighbors. It is considered that through this act, the child is recognized as a member of the community, though not yet an adult. The fact that the ages of the children who take part in the festival are seven, five and three years is said to be derived from the Chinese idea that odd numbers are positive and lucky ones.

In the past few years, the festival has become more and more popular and flourishing, and the clothing of the children also has become more luxurious. But, this does not mean that the people have become stronger in faith but rather, the product of commercialism.

Department stores, dress-makers, tailors are most active nowadays in devising attractive garments for this occasion so it has become an event for the display of fine clothing of the children and even that of their mothers.



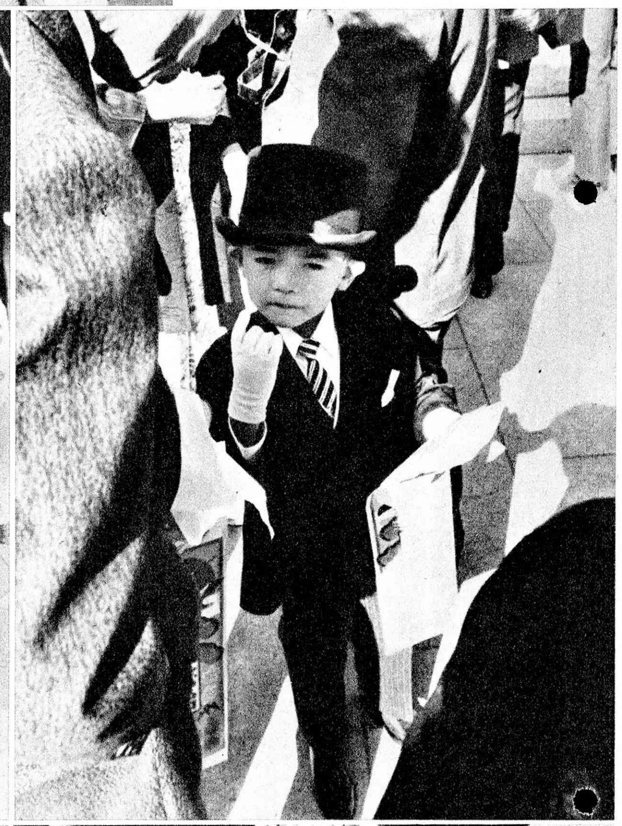
We imagine the elegant appearance of this laughing girl at her wedding ceremony.



A serious-looking boy in "samurai" clothing, a smart gentleman in his frock and bowler, and lovely girls in kimono, try to behave themselves like grown-ups on this special day.

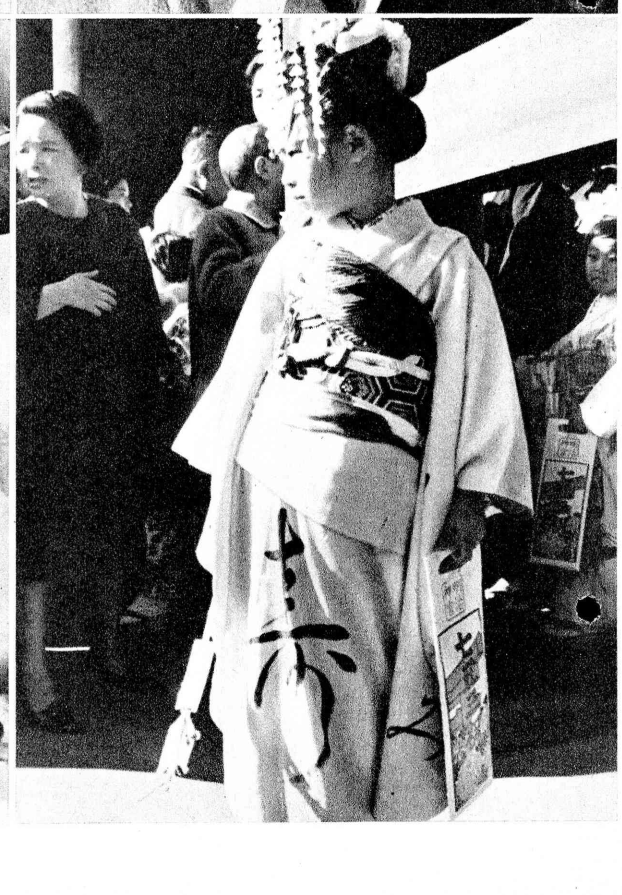






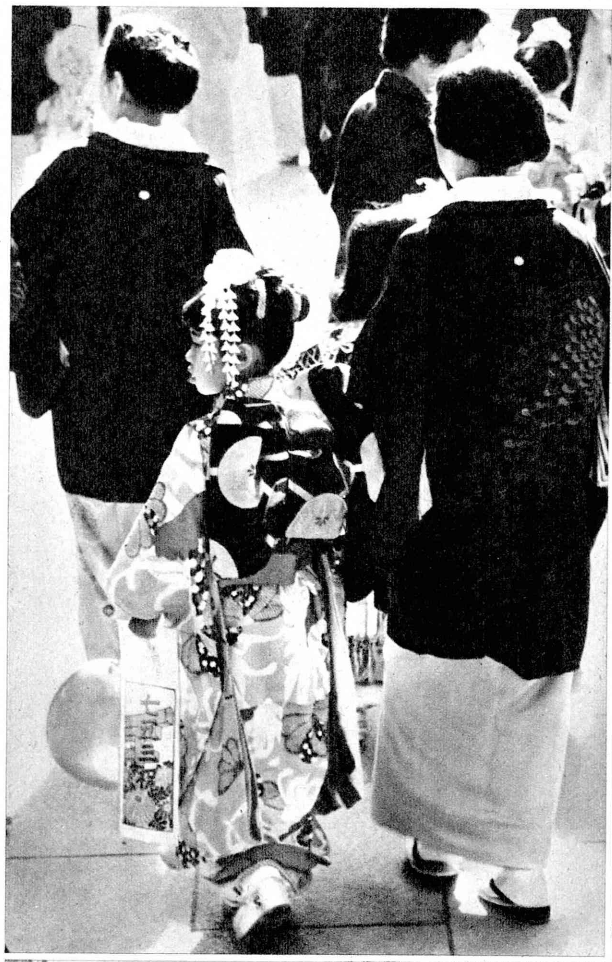


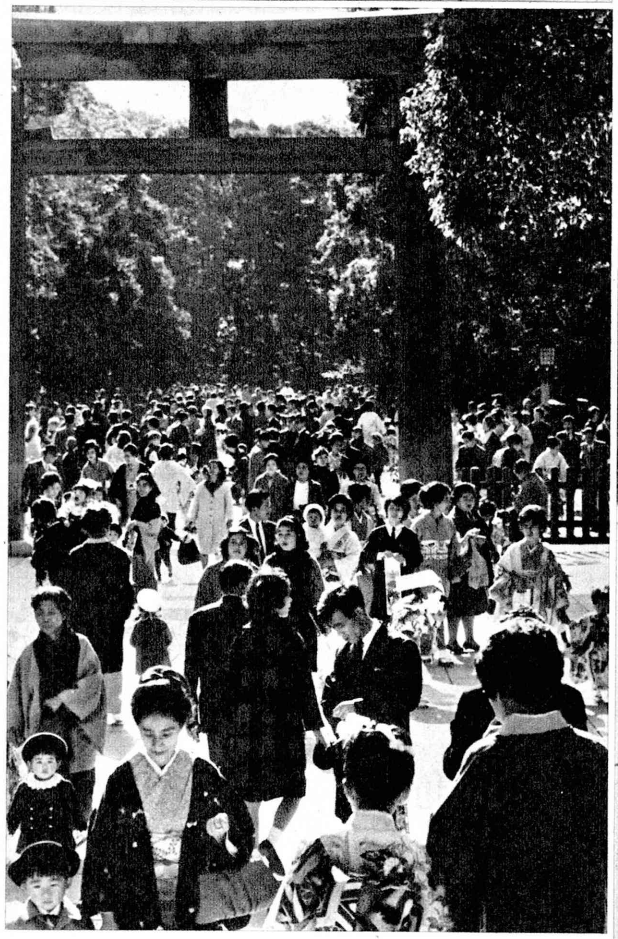







明治神宮
七五三祝





On November 15, well-clad parents and grandparents proudly walk with their children and enjoy the day in and around the Meiji Shrine in Tokyo.



Struggle with Raging Blizzard

WEATHER STATION ATOP MT. FUJI

Text By IKUO FUJIMURA
Director of Mt. Fuji Weather Station



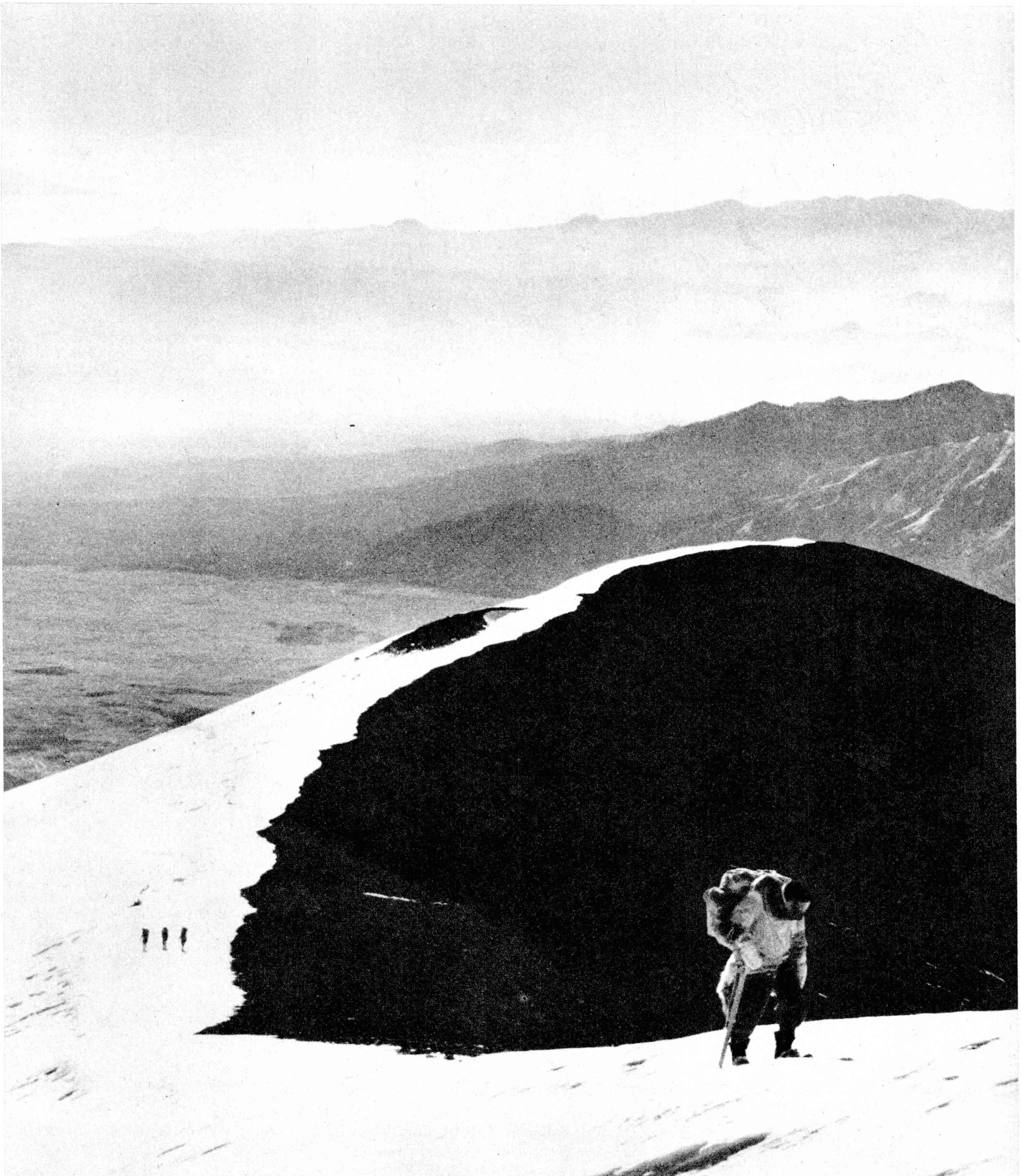
Defying severe cold blizzards, a group of weathermen work in shifts at the weather station atop Mt. Fuji. The highest weather station in the world is equipped with the most advanced type of radar and is active in the world's meteorological observation network. The photo shows a replacement party heading for the station.





Right: Aerial view of Mt. Fuji in winter. The weather station is located at the highest edge of the crater wall. Above: Sunrise, from the weather station. Below: Mt. Fuji in silhouette.

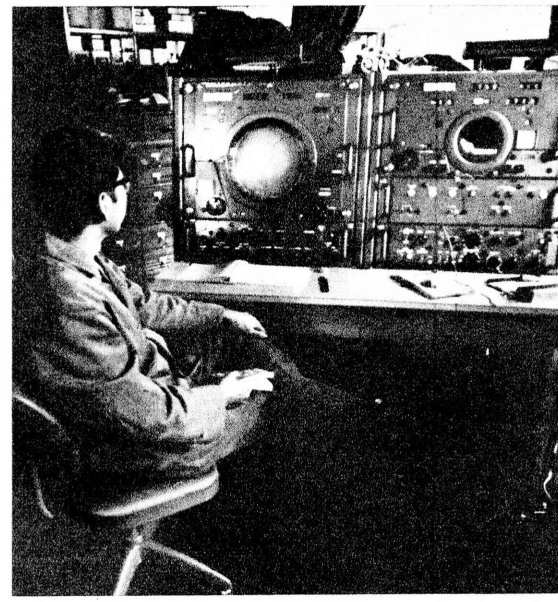




The knapsack weighs heavily on the shoulders, but this does not daunt the weatherman inching his way up the snow-covered slope. For he knows that his colleagues are eagerly awaiting his arrival with essential supplies.



Suppertime is the most enjoyable moment.



The radarman keeps watch on the picture tube.

IT is thirty-four years since a weather station was opened for all the year round observations on the summit of Mt. Fuji, 3,776 meters above the sea level, capped with eternal snow and its foothills shrouded in mist. Today, the station is equipped with up-to-date facilities including a meteorological radar unit—installed at the highest altitude in the world—covering a radius of 800 kilometers to track momentary movements of rain clouds on the picture tube.

The first observation atop Mt. Fuji was made 87 years ago, in 1880, when Tokyo University professor T. G. Mendenhall, an American, climbed the peak with a handful of his students including Aikitsu Tanakadate, who later became an eminent scientist, to measure gravity. During the following 50 years, various observations were conducted form time to time by scientists who set up makeshift bases in mountain huts for short-term projects lasting from a few days to, at the longest, three months or so. It was not until 1932 —the second Polar Year, when scientists of the world cooperate in observation programs —that year-round observations were commenced on Mt. Fuji.

In the past 34 years from 1932, three staff members of the station died on duty when caught in a blizzard on the way up to the station, slipping off a glacial wall or being dashed on the rocks in a furious gust.

THE Mt. Fuji observatory, consisting of radar dome, observation towers, radio operation room, laboratory, engine room, fuel tank, water tank, dining room, kitchen, bath room and bed room, is constantly staffed by six men, each working in 20-day shifts. They are the leader, radar man, telemeter (automatic observation and transmission equipment) serviceman, radio operator, power generator tender and cook.

Preserved food, fuel and observation supplies are stocked during the summer, but vegetables, fruit, fish, meat and other perishable food are carried up by the crew at each rotation every 20 days and by porters every 10 days. In other words, someone is climbing up and down the mountain every 10 days even in the midst of winter, year in year out.

In the summer, all provisions and supplies are carried up by means of a bulldozer, which can proceed right to the top. But during the long winter, which lasts from October to June, the goods are transported by truck up to the Tarobo base at 1,300 meters above the sea level and from then on by human power. With a heavy load on the back, it takes about 10 hours to reach the top from Tarobo in the summer, but when snow covers the mountainsides, one must spend a night in a lonely hut on the way.

On one occasion in December, it took a replacement 10 days to get to the summit station from the bottom of the mountain. Struggling through a raging blizzard and hampered by dangerous frozen ground, he took several days to make his way from one shelter to another of the three shelters. On another stormy occasion, it took three days to climb down the snowy, icy slopes. In the summer months, one can stand on level ground in a matter of a few hours after leaving the station at the peak.

HIGH up in the mountain, one comes across various meteorological phonemena unseen on the plains below. One is the strange electric discharge that causes the hair to stand on end when a powerfully charged cloud approaches the peak. The slow discharge also produces a hissing or whistling sound in pointed objects on the mountain. When this phenomenon occurs at night, the tips of the hair, fingers, rocks and the anemometer all glow in a faint blue. This is a sight to behold, but can make chills run down one's spine.

In another phenomenon, the whole mountain is covered with crystal-clear ice and the uneven surface reflects the sunlight in glittering and dazzling rays. Then, one suddenly notices colored light emanating from tiny balls of ice, acting as prisms. One moment you will see a pure blue light and as you move slightly in a certain direction the color changes to beautiful indigo. These colorfully sparkling grains of ice are scattered by your feet all over the place. Standing in their midst, we sometimes get the illusion of listening to a chorus of cheers rising from all around us.

WHEN the world beneath is shrouded in an ocean of clouds as far as the eye can reach, we occasionally take a stroll around the crater, now in quiet



Spikes and picks are essential for weathermen.

slumber, while breathing the fresh clean air to our heart's content. Although we find no birds or flowers to tell us the changes of season, there are times when the breeze stirs our heart or awakens in us a realization of the approaching autumn.

This is probably an emotional sensation that necessarily affects our body at the change of seasons, from warm to cold and cold to warm. Once in a while, we gather around the stove in a poetry meeting. One of the poems composed on such an occasion goes something like this:

The Milky Way up yonder,
Seems to join and merge
With the lamp light down under.

THE images picked up by the radar atop Mt. Fuji are sent by microwave to the Meteorological Agency in Tokyo, so that they can be viewed simultaneously at the two points. Other observation data collected on the summit are transmitted every hour to the Tokyo headquarters to serve as a basis for weather forecasts and analysis of meteorological conditions.

High altitude observation is conducted by means of a device known as the radiosonde. A balloon equipped with a special radio transmitter is flown at various altitudes up to the stratosphere, to measure and send back information on pressure, temperature, humidity, etc. One might say this is like boring the atmosphere vertically.

By contrast, observations on peaks can be likened to horizontal boring to obtain data on high and low pressures, typhoons, lines of discontinuity and the like that happen to pass by from time to time. Combining the results of the vertical and horizontal borings, we try to paint a three-dimensional picture of meteorological disturbances. Observations on mountains are particularly valuable because they makes available high-precision data on a continuous basis.

The Fuji Weather Station, which has continuously engaged in meteorological observation for the past 34 years without a single day's disruption, under harsh conditions that rival those in polar regions with temperatures falling as low as 40 degrees C below freezing point and wind velocity rising up to 90 meters per second, is not only our pride but that of the entire nation.



Formerly, anemometers and other equipment were frozen over in winter, causing additional difficulties to the station staff, who had to scrape off the icicles and frost. Today, outdoor devices are protected against freezing by a special heating system.

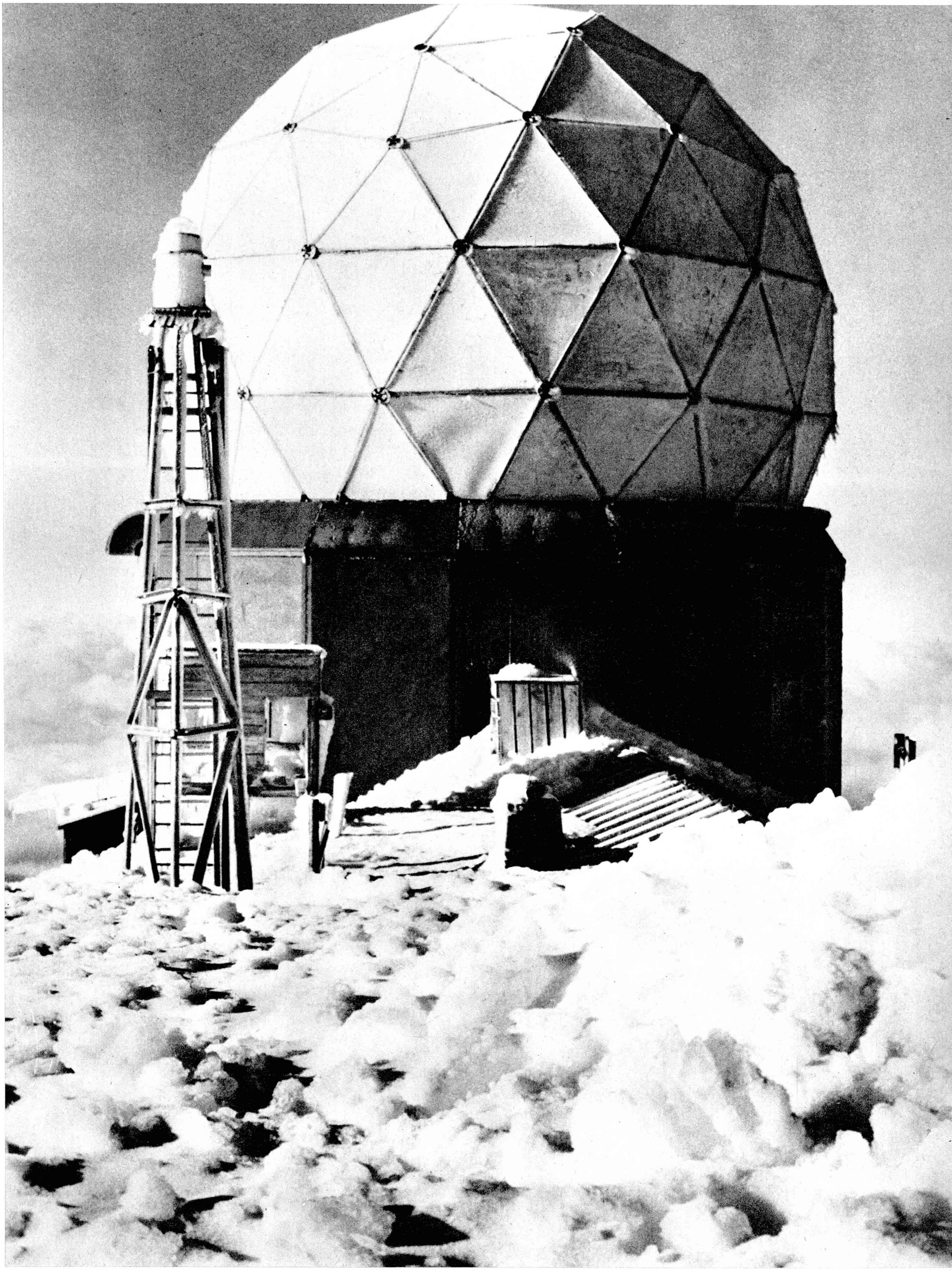


The image on the radar screen clearly shows the Boso Peninsula and the Bay of Tokyo, within a radius of 200 kilometers from the station. The radar beams cover a maximum range of 800 kilometers and images are transmitted via microwave to headquarters in Tokyo, 100 kilometers away, to enable experts to make simultaneous observation in Tokyo and atop Mt. Fuji.

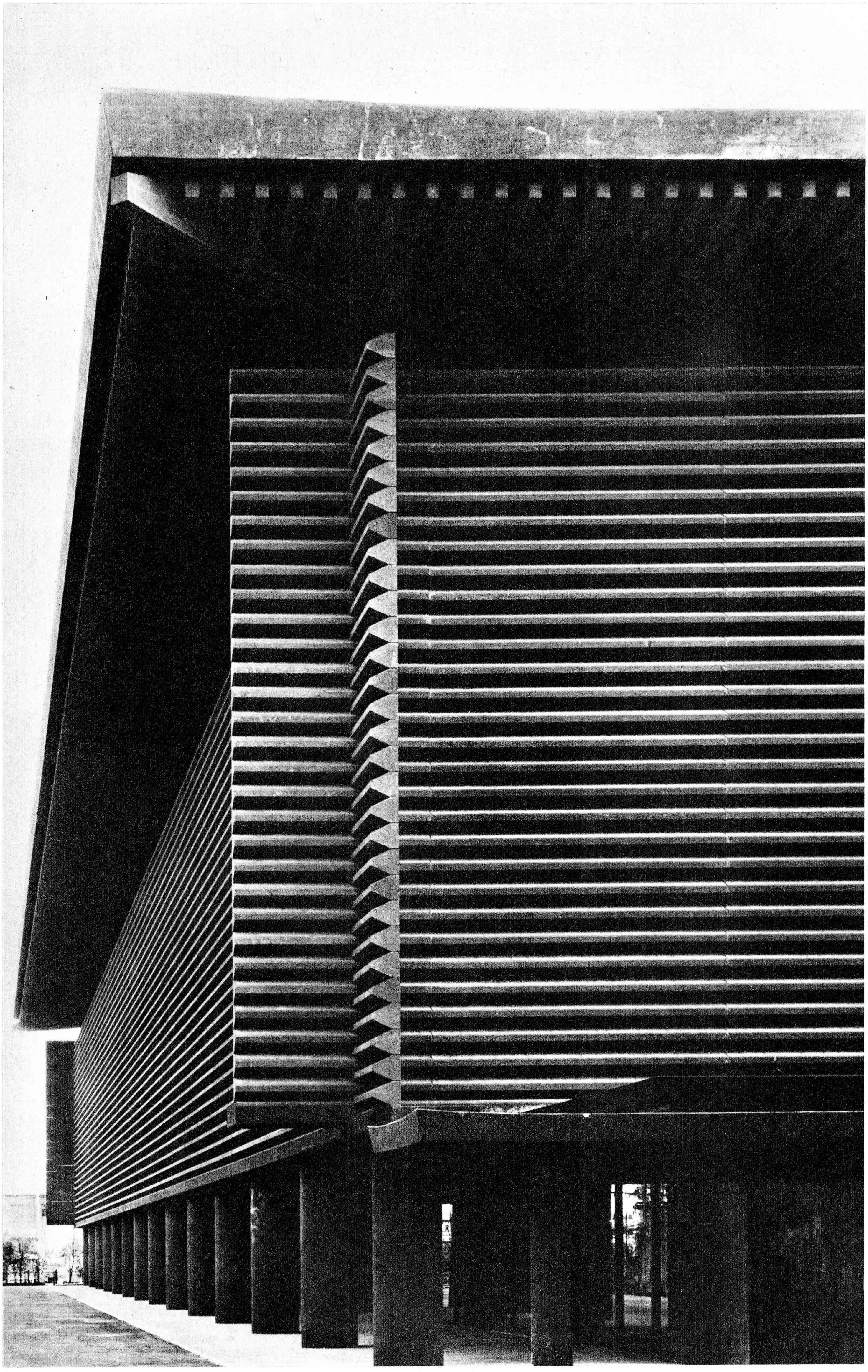
Photos by Mt. Fuji Weather Station.

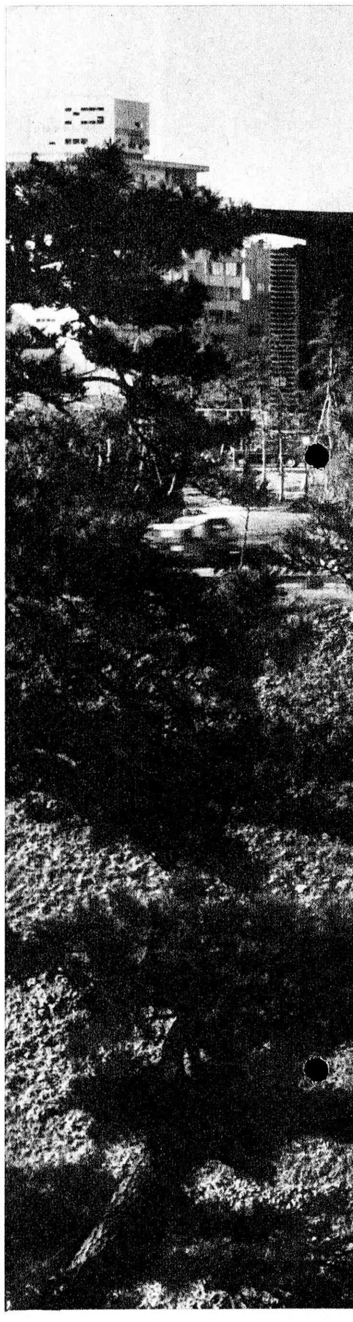






Above: A special antifreeze device keeps the dome, measuring 9 meters across and 6 meters high, free from snow and frost. Left: The parabola antenna, with a 5-meter diameter, inside the dome. The radar unit was installed in 1964 by the Mitsubishi Electric Corp'n.





NATIONAL THEATER IN AZEKURA STYLE

Home for Japan's Stage Arts

Left: Exterior of the National Theater in the "azekura" style of architecture with walls formed by placing triangular pre-cast concrete beams on top of one another. Below: The theater viewed from inside the Imperial Palace grounds.

The new National Theater, which completed last November adding luster to Japan's theatrical world, is a milestone in architectural and artistic beauty.

Situated opposite the moat of the Imperial Palace, one of the most attractive parts of Tokyo, it is a dark brown, low-slung building combining modernistic features with the classic beauty of the traditional *azekura* style of architecture which dates back to the ancient Nara Era, and seen in its most representative forms in the Shosoin Treasure House in Nara.

The National Theater's primary aim is to provide a home for such old stage arts as Kabuki, Bunraku, Noh, Gagaku, classic Japanese dances and various folklore arts, where they can be fostered and preserved in as uncorrupted a form as possible, free from the financial obligations that hamper commercial production.

The ferro-concrete theater building, consisting of three stories above ground and two basements with a total floor space of 27,000 square meters, contains two auditoriums. The larger one with 1,746 seats is mainly used for Kabuki performances and the smaller one with 600 seats for Bunraku.

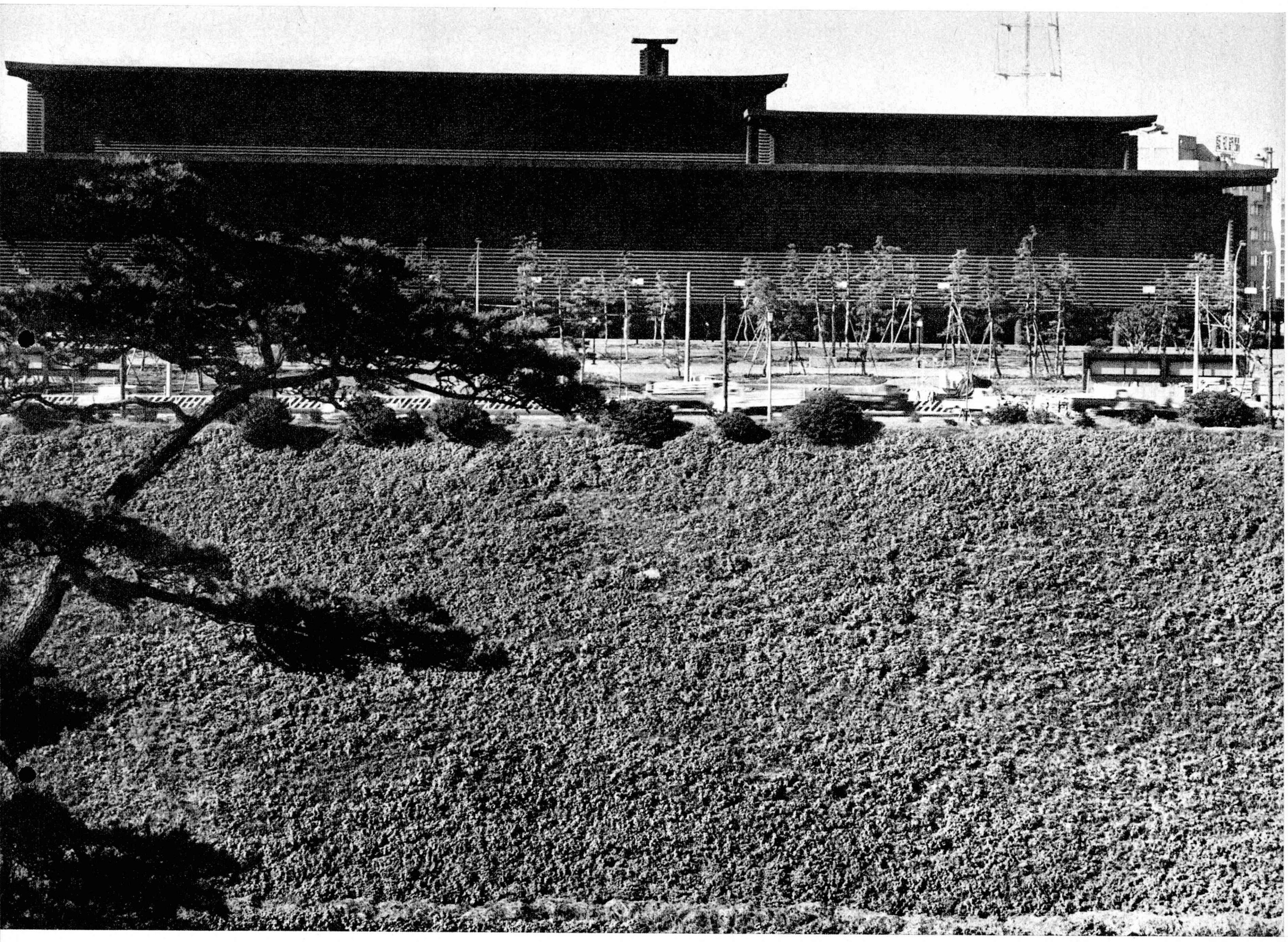
The most important characteristic of this new theater is that the stages, dressing rooms and other facilities for the performers are considerably larger than those found in other theaters of similar size, making it possible for the actors to give off their best under ideal conditions. Particularly noteworthy is the fact that the area of the stages is more than six times that of the actual performing area while the length of the trap cellar is 15 meters, making possible for the stage settings to be moved smoothly and scenes changed rapidly.

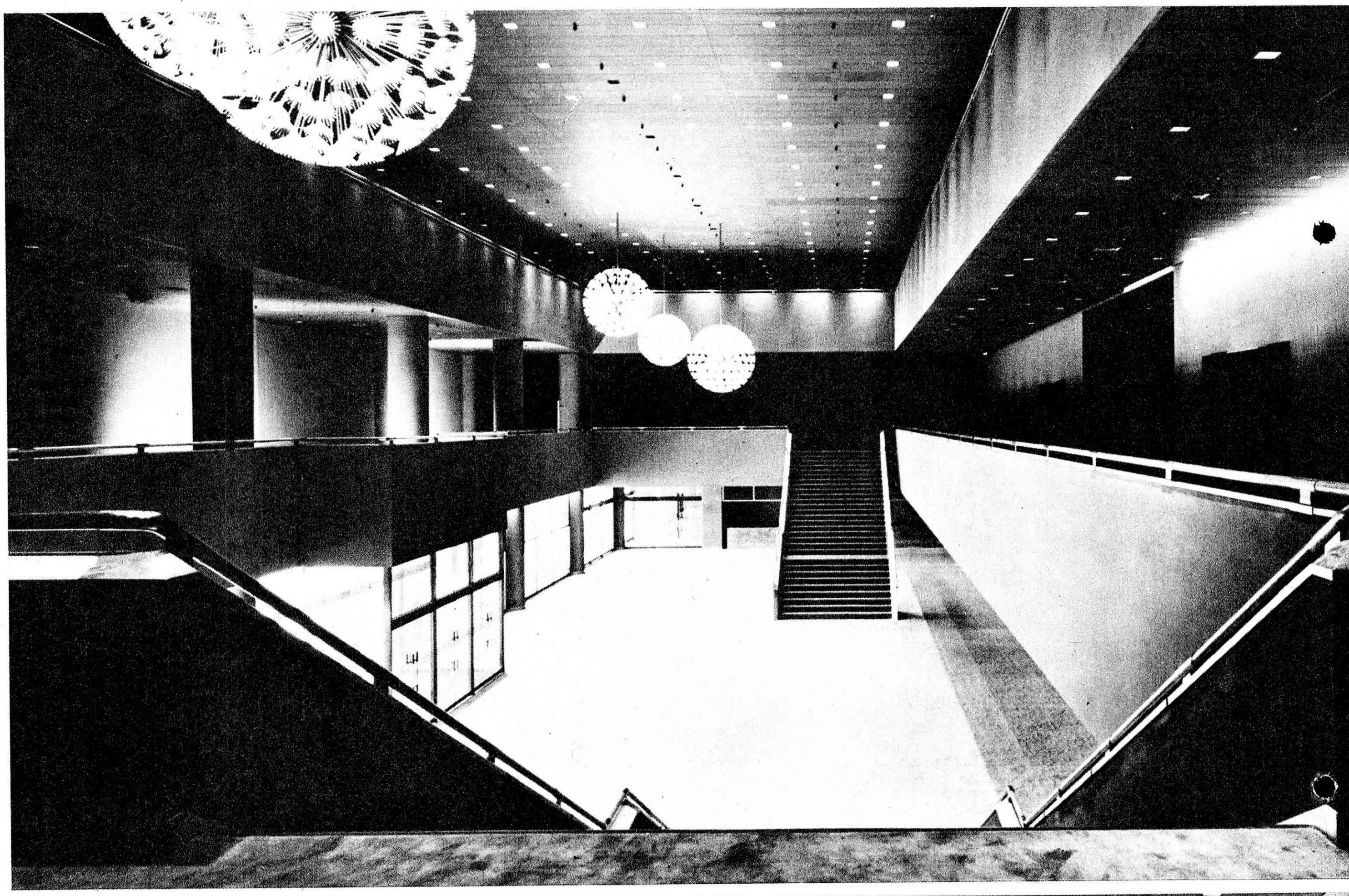
The very up-to-date stage mechanisms, with emphasis placed mainly on smooth representation and production of plays, provide a striking contrast to the classic outward and comfortable interior appearance of the theater. In the large theater, designed primarily for Kabuki presentations, the double *hanamichi*, or flower walk (one on each side of the audience area), has been installed, reviving a long-absent dramatic element in Kabuki performances.

Acoustics, lighting effects and electrical equipment have been fully considered in designing the theater in order to give the audience an unimpaired view of the stage and permit perfect acoustics.

The decor of the interior is subdued and without ornamentation except for five elaborate flower chandeliers over the front lobby. The aim is to avoid the lavish and the overly decorative in the building itself, in order to provide a setting against which the brilliance of traditional theater productions can best be set off.

The design of the building was carried out by the design department of the Takenaka Komuten Co., the winner of the contest in which many prominent architects took part. The construction work was also undertaken by Takenaka Komuten.

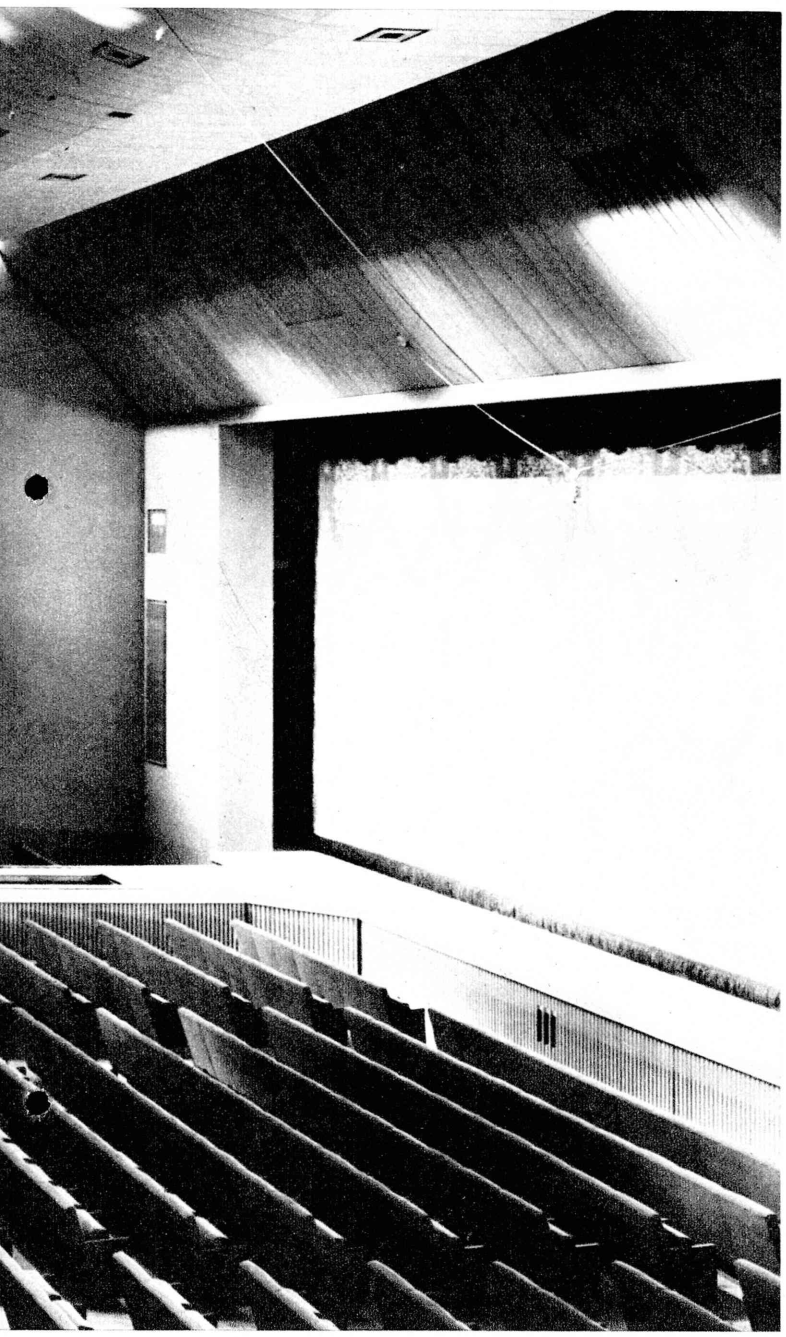




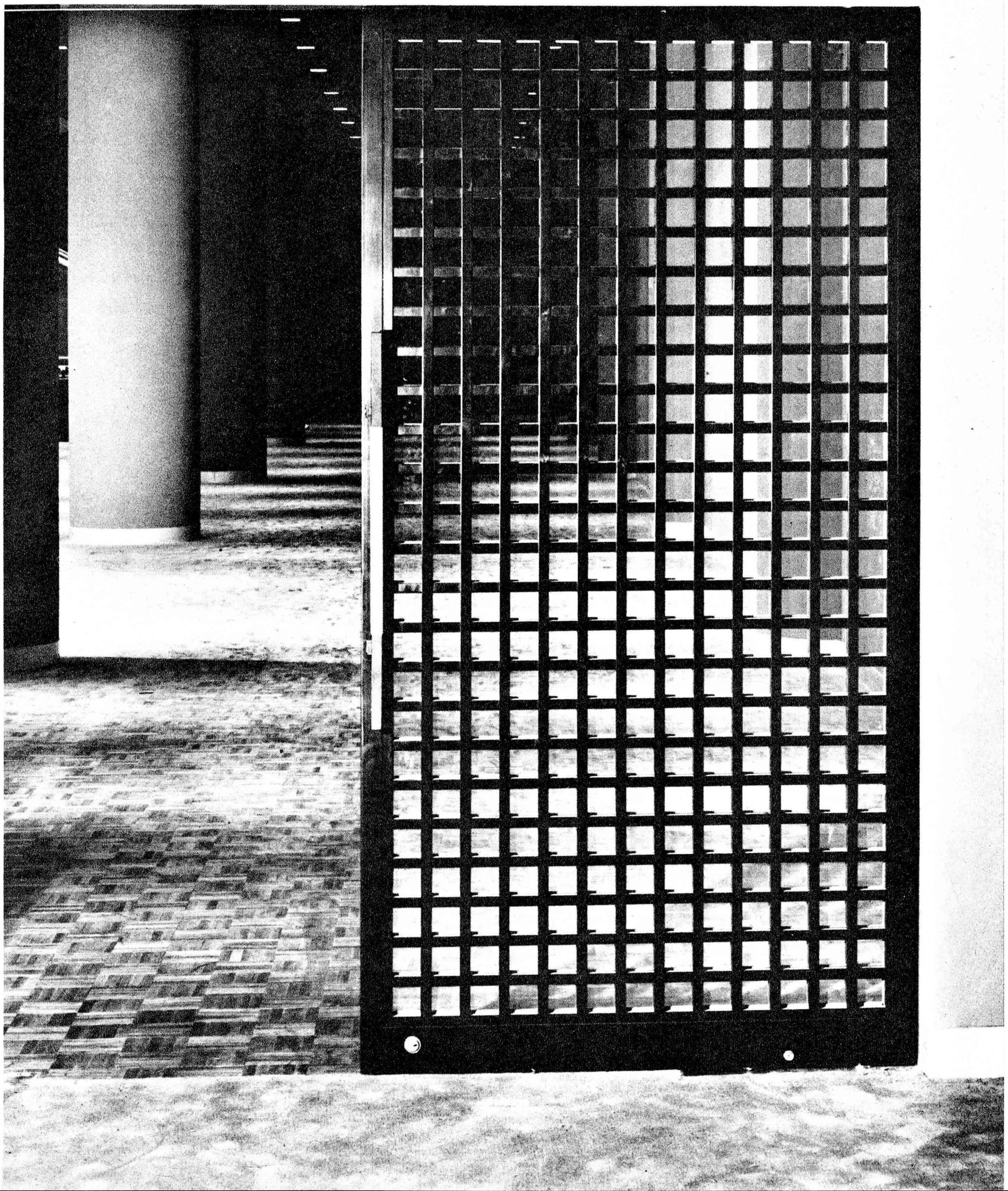




Left: Floral crystal chandeliers over the front entrance lobby are the only pieces of eye-catching extravagance in the quiet-hued interior. Below: The main theater, which features classic Kabuki productions, seats 1,746 when the "hanamichi" is not in use and 1,651 when it is used.







Interior of the theater building is also rich in the ancient style of Japanese architecture. The bamboo blinds in the front entrance lobby (above) and the door of the dining room (below) bear some resemblance to the palatial buildings of the Heian Period (8th-12th centuries).

Photos by Taihaku Ishimoto, Ministry of Education and Takenaka Komuten Co.

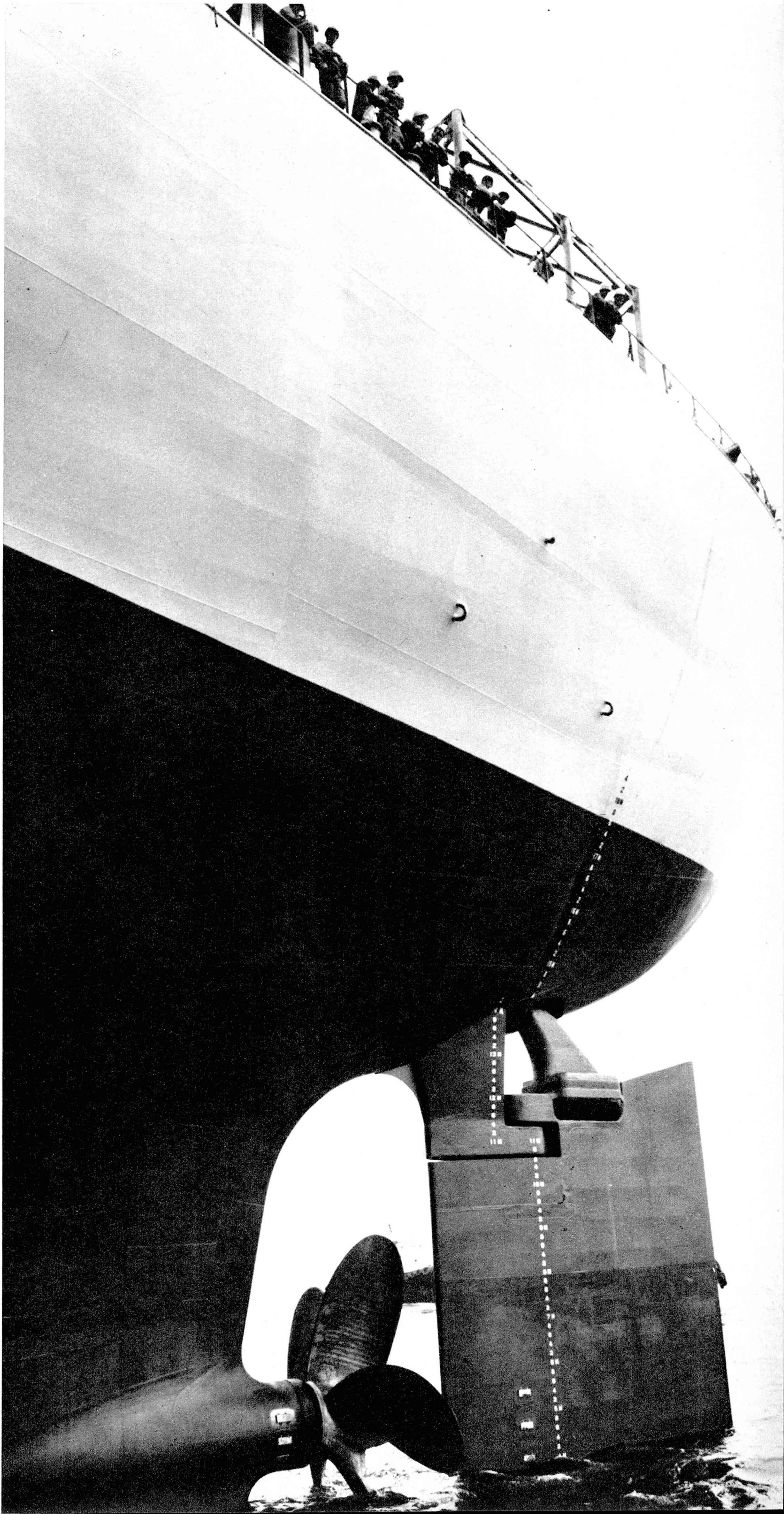
IDEMITSU MARU
The World's Largest Ship

Introduced here is the world's largest oil-tanker, the 210,000 gross ton Idemitsu Maru, launched last autumn at the Ishikawajima-Harima Heavy Industries Co.'s Yokohama Shipyard for the Idemitsu Tanker Co., and is now in service between Japan and Persian Gulf.

The main specifications of the Idemitsu Maru are: overall length 342 meters, dead-weight tonnage 210,000 tons, loaded draught 17.65 meters, cargo oil hold capacity 244,800 kiloliters, and speed 16.5 knots, and thus far larger than the Tokyo Maru (overall length 306.5 meters; 150,000 DWT) which was launched from the same dockyard the year before last.

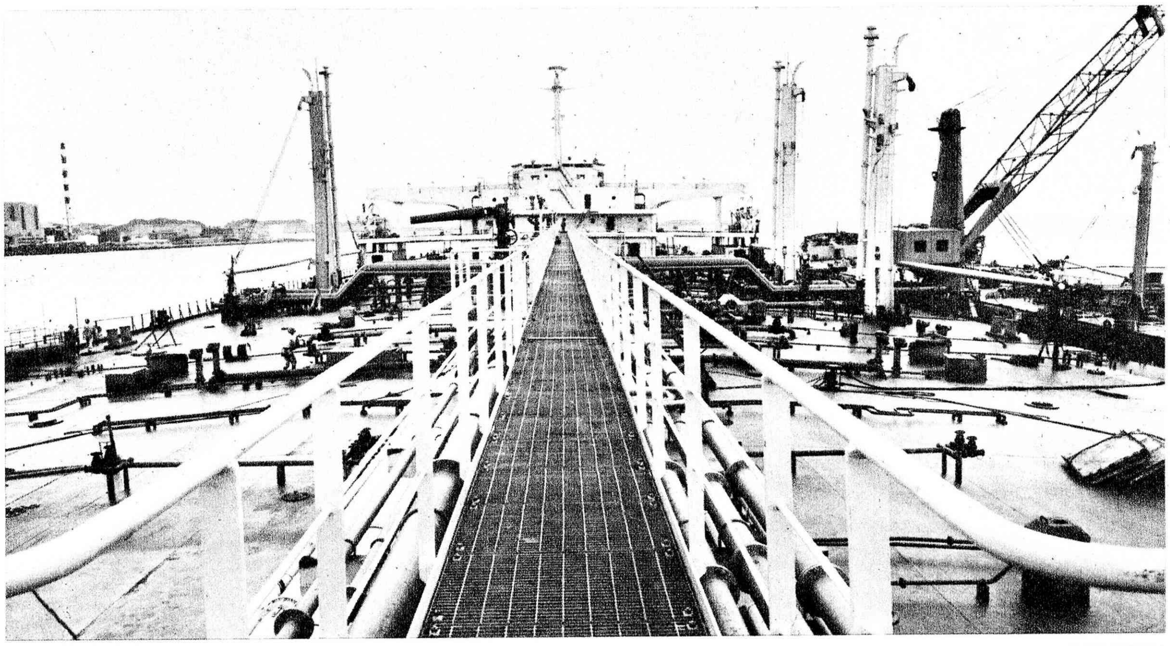
The distance from keel to the highest point of the Idemitsu Maru is 49 meters, which is about the height of an 11-storey building. The main deck covers an area of about 15,000 square meters, enough space to construct three fields for an American football game. There are 12 oil tanks, the largest measuring 65 meters in length, 16 meters wide and 24 meters deep which alone equals the oil carrying capacity of a 26,000-ton tanker. If the oil carried by this tanker in a single voyage is distributed to the entire population of Japan, it would be equivalent to the contents of about 13 bottles of soft drink per person.

However, size is not the only outstanding feature of the Idemitsu Maru. The greater part of the hull is covered with the world's first 50 kg per-square-millimeter high tensile steel. The ship has automatic and remote control cargo loading equipment and engines and requires a crew of only 32 men. Eight exclusive ballast tanks enable the ship to clear and berth simply by filling these tanks and allow it to leave its berth as soon as loading is completed. So the world's largest tanker is also the world's most efficient vessel.

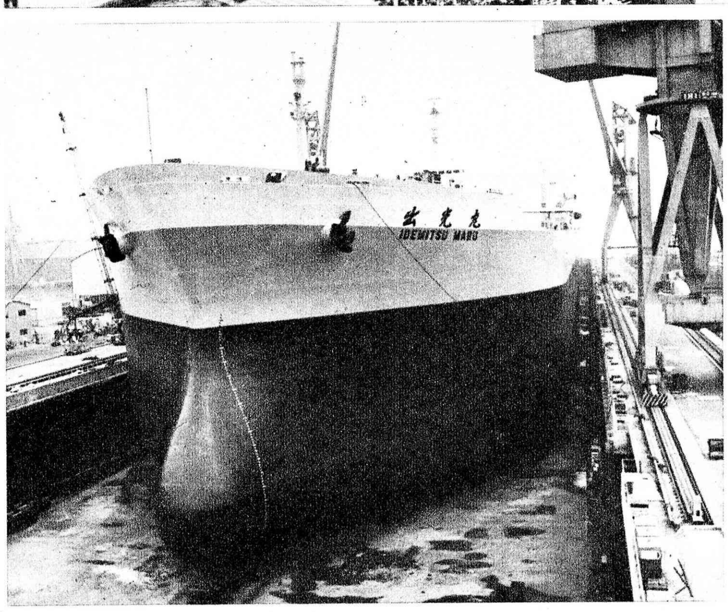


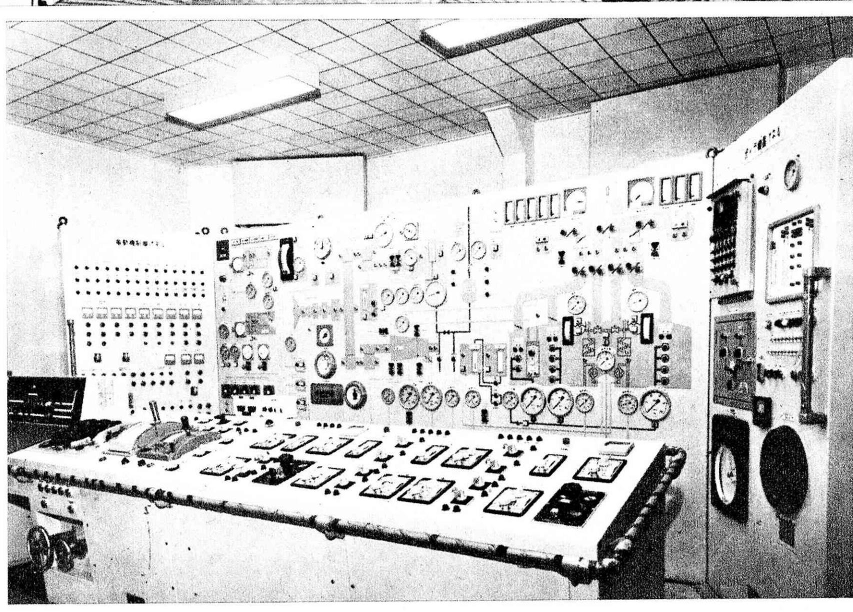
The screw of the Idemitsu Maru measures 8 meters in diameter and one blade alone is more than twice the heights of an ordinary man.

Right: Main deck. Middle: The larger ship is the Idemitsu Maru under construction and the smaller one the Tokyo Maru, the second largest ship in the world, which was also constructed at this dockyard, too. Below right: Engine control room. Idemitsu Maru is a push-button tanker because the main engine and various machinery in the engine room are all automated and remotely controlled. Below left: The bulbous bow which lessens the resistance of waves and water.











Idemitsu Maru is now in service between Japan and the Persian Gulf.



The Wagner Festival by the Ensemble of Bayreuth celebrates the 10th anniversary of the festival. Photo shows Act II of "Walkuere," one of Wagner's most popular operas.

OSAKA INTERNATIONAL FESTIVAL

Cultural Link Between East and West

Every spring at cherry blossom time, world-famous artists from various countries converge on Osaka to perform at the Osaka International Festival which has grown into one of the world's leading musical festivals.

This festival, which is becoming more and more popular among Japanese and foreign music lovers, was inaugurated in 1958, and this year celebrates its 10th anniversary. For this occasion, a special program has been arranged, presenting the Wagner Festival by the Ensemble of Bayreuth composed of 257 members with orchestra and chorus, the 120-member Philadelphia Orchestra under Eugene Ormandy, and other outstanding performers. Traditional Japanese theatrical arts such as Noh, Kabuki and Bunraku will be performed at the festival which opens April 7 for one month for the benefit of the many foreign visitors.

The aims of the festival are to accelerate the international exchange of theatrical and musical arts and to attract more foreign visitors to Japan. By inviting the world's leading artists, it also hopes to assist and encourage promising young Japanese artists.

Osaka, the second largest city in Japan and the site of the 1970 World Exposition, was selected as the venue of the festival because the Osaka area, including Kyoto and Nara, is the cradle of Japan's culture and civilization. Festival Hall with a capacity for 3,000 persons was completed in 1958 in Nakanoshima, downtown Osaka, for this annual musical event. Attached to the hall is a hotel accommodating 550 guests, a heliport and a TV relay station. Equipped with the most modern acoustic and lighting facilities the Hall has won the praise of practically all foreign artists who have performed there.

The festival is managed by the Osaka International Festival Society which comprises an influential newspaper publisher, and political and economical leaders including the Mayor of Osaka City and the Governor of Osaka Prefecture.

About 2,000 musicians and other artists from 19 countries, including 35 symphony and chamber orchestras, opera and ballet companies and other groups, 24 noted conductors, and 32 celebrated soloists have performed in past nine annual festivals.

Among them are the Amsterdam Concertgebouw Orchestra, Berliner Philharmonischs Orchester, Boston Symphony Orchestra, Leningrad Philharmonic Orchestra, London Symphony Orchestra, State Symphony Orchestra of the USSR, Comedie Francaise, Opera da Camera di Milano, Vienna State Opera Group, New York City Ballet, The Royal Ballet, Juilliard String Quartet, Czech Chamber Orchestra, Netherlands Chamber Orchestra and Paganini String Quartet.

In recent years, Japan's important role as a bridge between East and West has been attracting worldwide attention and in this regard the Osaka International Festival has been most successful in playing its part.



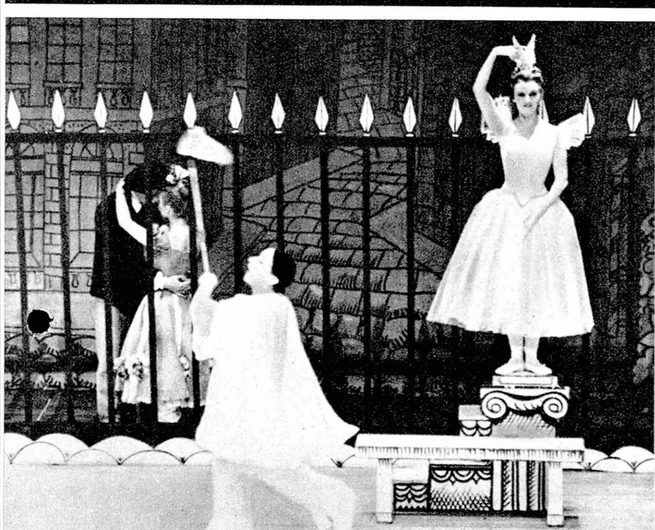
Memorable performances of past festivals. Left: Igor Stravinsky (U.S.A.), 1959, Below left: The Royal Ballet (Britain), 1961. Below right: Robert Casadesus (France), 1963.







Above: Berliner Philharmonisches Orchester conducted by Herbert von Karajan (Germany), 1966. Left: Theatre de France Renaud-Barrault (France), 1960.







Above: Opera da Camera di Milano (Italy), 1965. Below: Japanese opera "Kurofune" or Black Ship, 1960.

Join and show your best at:

JAPAN WORLD EXPOSITION, OSAKA, 1970

⟨March 15—September 13⟩



Do you know what the World Exposition is like?

It's more than just a fair. It's a world of wonderful things. Most of the countries in the world will show there how they live and what they have accomplished so far both on earth and in space.

The 1970 Japan World Exposition will be staged under its central theme: "Progress and Harmony for Mankind," in the Senri Hills (815 acres), northeast of Osaka, Japan's vital business center and second largest city next to Tokyo.

It will be Japan's supranational undertaking to take place for the first time in Asia.

Japan has already extended formal invitations to participate in it to most of the countries throughout the globe.

Join and show your best at an international funland — Japan World Exposition, Osaka, 1970.

Let's talk about EXPO'70

For information please contact:

JAPAN ASSOCIATION FOR THE 1970 WORLD EXPOSITION

Mido Bldg., 27, Hommachi 4-chome, Higashi-ku, Osaka, Japan. Cable: EXPOSEVENTY Telephone: 252-0003, 0451

昭和40年７月20日国鉄東局特別扱承認雑誌第2125号

Japan Illustrated

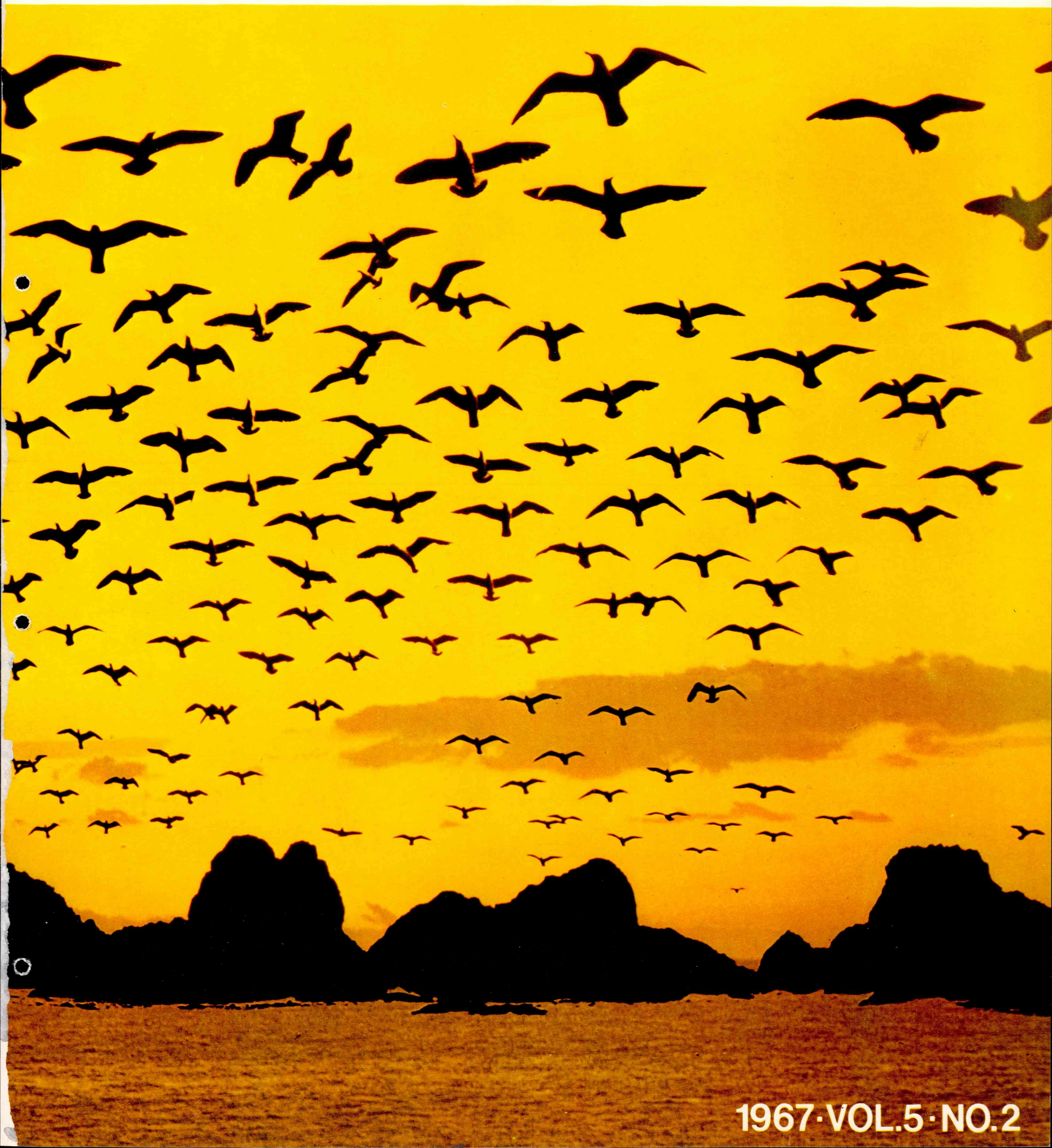
The Japan Times
QUARTERLY MAGAZINE

INTERNATIONAL TOURIST YEAR · AÑO INTERNACIONAL DEL TURISMO 1967 ANNEE INTERNATIONALE DU TOURISME

¥180 or 50¢

SPECIAL ISSUE

JAPAN FOR THE TOURIST



1967·VOL.5·NO.2

Take the fan in your left hand
"Living with the fan in your left hand" portrays the centuries-old Imperial life of leisure and plenty. Today you discover it from the moment a lovely kimono-clad hostess welcomes you on board Japan Air Lines.

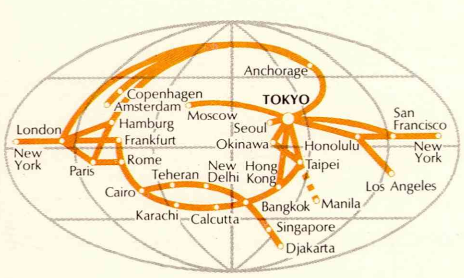
and let a Japanese proverb
Graciously she offers you the special pleasures of her cordial "household." An *oshibori* hot towel to refresh you. Warmed *sake* to savor from a tiny cup. And a sumptuous cuisine featuring prime cuts of succulent Kobe beef.

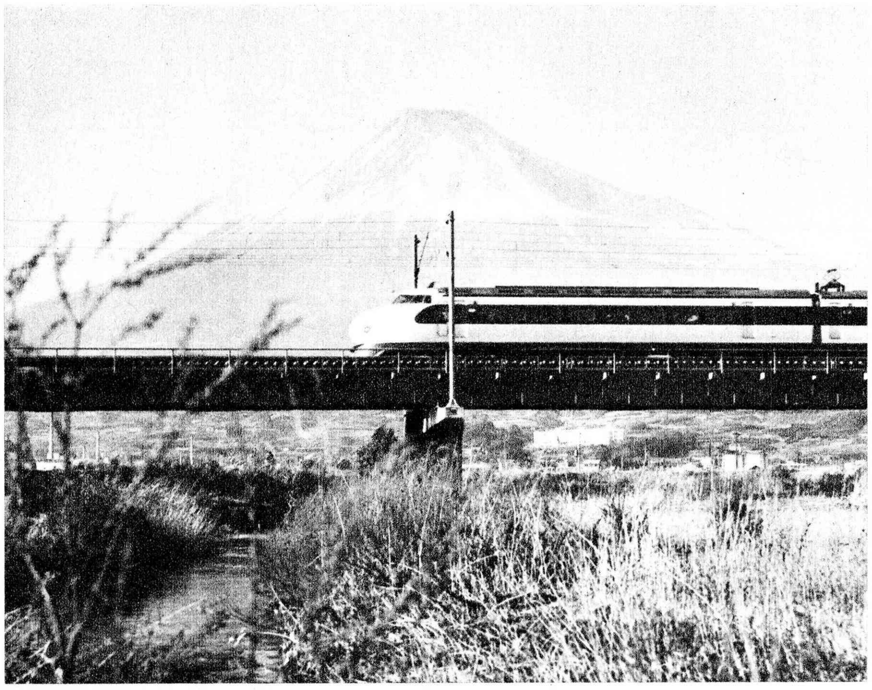
describe the pleasures of flying JAL
Now JAL's old-world hospitality blends with modern jet-age convenience to give you a dimension of travel comfort unique in all the world.

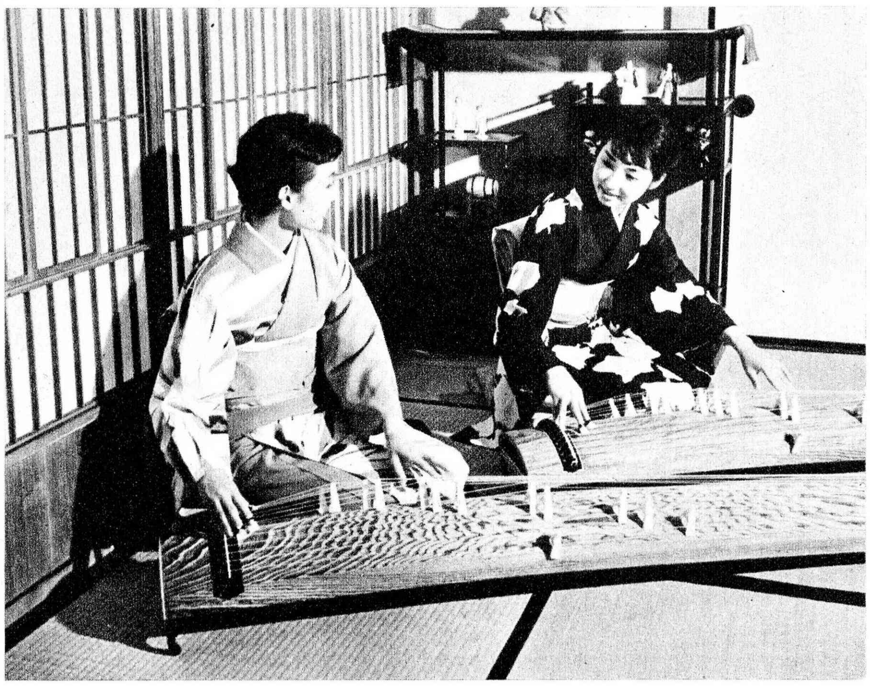
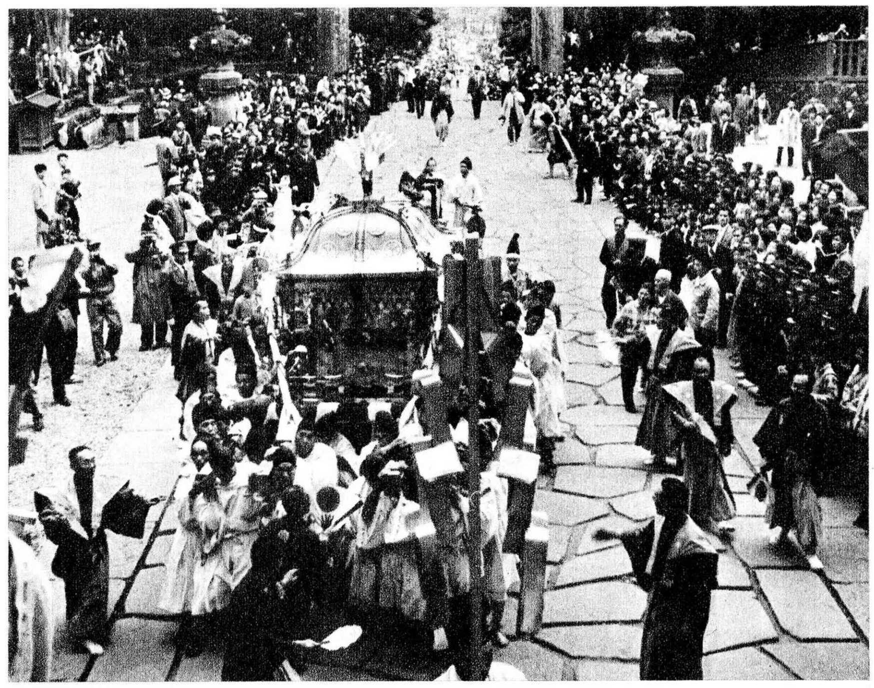


SAVOR CLASSIC JAL HOSPITALITY daily between New York, California, Hawaii and Japan. Between Europe and Tokyo: over the Pole and via the "Silk Road." Throughout Asia. Now across the Atlantic. Indeed, all around the world.

JAPAN AIR LINES
the worldwide airline of Japan.







Tourist Information Center Tokyo Office

Japan Illustrated

Vol. 5 No. 2 1967

Emblem of ITY

JAPAN WELCOMES "PASSPORT TO PEACE"

Genuine world peace can be attained only through mutual goodwill and understanding among the various nations. We believe that one of the most effective methods to secure such understanding is through the promotion of international tourism, by which friendly, social and cultural relations among people can be further accelerated.

On November, 1966, the 21st United Nations General Assembly declared 1967 as International Tourist Year (ITY) and, under the theme of "Tourism, Passport to Peace," called on all nations to initiate a significant global campaign to make the general public fully aware of tourism's important role in enhancing international understanding. In October this year, the 20th General Assembly of the International Union of Official Travel Organizations (IUOTO) will be held in Tokyo attended by representatives of 90 countries.

On this occasion, "Japan Illustrated" presents a special tourism issue aimed at introducing Japan's sightseeing spots for foreign visitors to these shores.

Japan is blessed with numerous scenic places and abounds in natural beauty. The country is also a treasure house of ancient cultural assets and possesses some of the most modern industries in the world. Japan is waiting with open arms for the arrival of her friends from throughout the world and we believe the excellent and modern transportation facilities as well as accommodation in Japan will satisfy all the desires of the foreign visitor.

It is our sincere hope that through the promotion of international tourism, the people of the world will be further united in friendship and the cultural relations among them will be broadened and deepened.

CONTENTS

Cover Photo: Rikuchu-Kaigan National Park. Photographed by Yoichi Midorikawa

Editor: Mitsuo Suzuki. Layout: Koji Detake and staff designers. Photography: Michio Noguchi, Nobuaki Fukui, Masamichi Sumiyoshi and JNTO.

Published by
The Japan Times, Ltd.
President: Shintaro Fukushima

HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, Japan . . . Tel. 202-3591

DOMESTIC PRICE
¥180 (postage ¥65) per copy. Subscription Rate:
1 year: ¥720 (postpaid), 2 years: ¥1,440, 3 years: ¥2,160
OVERSEAS PRICE
90 ¢ per copy (postpaid). Subscription Rate: 1 year: $3.60 (including seamail cost), 2 years: $6.70, 3 years: $9.05
* AIRMAIL POSTAGE EXTRA *

WHERE TO BUY OR ORDER OUTSIDE OF JAPAN

AUSTRALIA
Angus & Robertson Ltd.
89, Castlereagh St., Sydney
Collins' Book Depot Pty., Ltd.
86 Bourke St., Melbourne, Victoria

AUSTRIA
Franz Durticks
Helferstorferstrasse 4, Wien 1

BELGIUM
Office International de Librairie
30, Avenue Marnix, 30, Bruxelles 5

BRAZIL
Soc. Imp. e Exp. Sol Ltda
Caixa Postal 8846, Sao Paulo

CANADA
Kameoka Book Trading Co., Ltd.
113, McCaul St., Toronto 2-B, Ont.
Wm. Dawson Subscription Service Ltd.
6 Thorncliffe Park Drive,
Toronto 17, Ont.

DENMARK
Munksgaard Ltd.
Prags Boulevard 47, Copenhagen S

ENGLAND
Blackwell's Periodicals
St. George's Mansions
George Street, Oxford
Wm Dawson & Sons, Ltd.
Cannon House
Macklin St., London, W.C. 2

FINLAND
Akateeminen Kirjakauppa
2 Keskuskatu, Helsinki

FRANCE
Office International de Documentation et Librairie
48 Rue Gay-Lussac, Paris 5e

GERMANY
Ex Libris
Ferdinand-Dirichs-Weg 28,
Frankfurt/Main
W.E. Saarbach M.B.H.
P.O.B. 1510, Koeln 1

HONG KONG
Swindon Book Co.
64 Nathan Road, Kowloon

INDIA
Oxford Book & Stationery Co.
17 Park St., Calcutta 16

ITALY
Diffusione Edizioni Americane
Via Lima, 28, Roma

NETHERLANDS
Martinus Nijhoff
9 Lange Voorhout, The Hague
Swets & Zeitlinger
Keizersgracht 487, Amsterdam C

NORWAY
Narvesens Litteratur
Tjeniste, Box 115 Oslo

PHILIPPINES
Popular Book Store
1573 Doroteo Jose, Manila

PORTUGAL
Goncalo W. de Vasconcelos
Apartado 2767,
Av. Antonio Augusto de Aguira 126
Lisboa

SPAIN
Liberia Editorial Argos, S.A.
Paseo de Gracia 30, Apartado 5257,
Barcelona 7

SWEDEN
Gumperts
Box 364, Goeteborg 1
Nordisk Boghandel
16 Ostergade, Copenhagen

SWITZERLAND
F. H. Freihofer
Universitastrasse 11, Zurich

TAIWAN
Taiwan English Press
P.O. Box 225, Taipei, Taiwan

U.S.A.
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
175 fifth Ave., New York, N.Y. 10010
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
P.O. Box 7752, Rincon Annex
San Francisco, Calif. 94119
F.W. Faxon Company, Inc.
515 Hyde Park Ave.
Boston, Mass., 02131
Franklin Square Subscription Agency
545 Cedar Lane, Teaneck, N.J.
EBSCO Industries, Inc.
P.O. Box 2070,
Birmingham, Alabama, 35201
Moore-Cottrell Subscription Agencies, Inc.
North Cohocton, N.Y., 14868
National Publications Company
P.O. Box 90901,
Los Angeles, Calif., 90009
Read-More Publications, Inc.
50 Broad St., New York, N.Y., 10004
Walter J. Johnson, Inc.
111 Fifth Ave., New York, N.Y., 10003
Nippon Book Co.
364 East First St.,
Los Angeles, Calif., 90012

Or Direct to:
JAPAN PUBLICATIONS TRADING CO., LTD.
C.P.O. Box 722, Tokyo, Japan

TOKYO: CITY OF CONTRASTS

Text by LEWIS BUSH

JAPAN'S teeming capital, with well over eleven and a half millions the most densely populated city in the world, possesses a wide variety of attractions for all Japanese, as well people from all parts of the globe, whose individual preferences as to what they like most about the metropolis may be as equally diversified as the many features of interest which it has to offer.

Yet, even if Tokyo emerged as one of the most important and progressive among the world's major capitals, only during the past ten years or so, its glory and prosperity as Edo, by which name it was known until 1867 when it became the capital, amazed the first Western visitors in the sixteenth and seventeenth centuries, and it was Marco Polo's references to it, gained on hearsay, which gave rise to the belief in Europe that its very streets were paved with gold. Today, this is perhaps no exaggeration; for it would require a bag of gold to purchase a few square meters in the Marunouchi business district, the Ginza, Akasaka and other areas where land values are the highest in the world. Just over five hundred years ago Edo was but a tiny hamlet when Ota Dokan, lord of Tamba, commenced construction of the fortress which was to become the stronghold of the Tokugawas, now the Imperial Palace, and the veritable axis around which the city developed.

And if it was Edo Castle which so greatly impressed the early Western visitors to the Shogunate Capital, it is this same green island of moated ramparts, gateways, with black-tiled white structures nestling amid pine, cypress and cryptomeria, but a stone's throw from Tokyo's Central railway station which still leaves the deepest impression on the visitor.

FOR apart from architectural beauty and the placid waters of its moats, the vast Imperial Palace area provides a sanctuary for all manner of wild birds, as well as the most striking contrasts between ancient and modern. Indeed, so vivid is this contrast that the Australian writer, Colin Simpson, in his delightful, "The Country Upstairs" expressed the fear "that I should wake up one morning to find the whole domain of the Emperor gone, and the Marunouchi Estates Co., rearing up a Hall of Atomic Industry. . ." A former British Ambassador walked right round the Palace moat several times a week and expressed the opinion that it was the most interesting constitutional he'd experienced in any capital in which he'd served. A long step indeed, but it can take in a visit to the new National Theatre, modelled after the style of the Shosoin—Imperial Treasure House at Nara, the Yasukuni Shrine, perhaps a diversion into the streets of bookshops in Kanda, the Martial Arts Hall, built for the Olympic Games in 1964, and during which one glimpses a little of the corridor of history through which Edo has progressed from a moated castle to a metropolis covering several hundred square miles.

So much of the old Tokyo was destroyed in the Great Earthquake and fires in September 1923, or the bombings of the Pacific War, and vast areas have been completely transformed in the course of the large scale projects necessitated by the continuous increase in population, transportation and traffic problems, and its role as the most important city in Asia.

Television viewers in all parts of the world watched the Olympic Games in Tokyo in October 1964, which probably did more to capture world interest and imagination than any other event in Japan's history, and at the same time drew attention more effectively to all the Metropolis has achieved and has to offer the visitor, than could any amount of books, magazine articles and radio programmes.

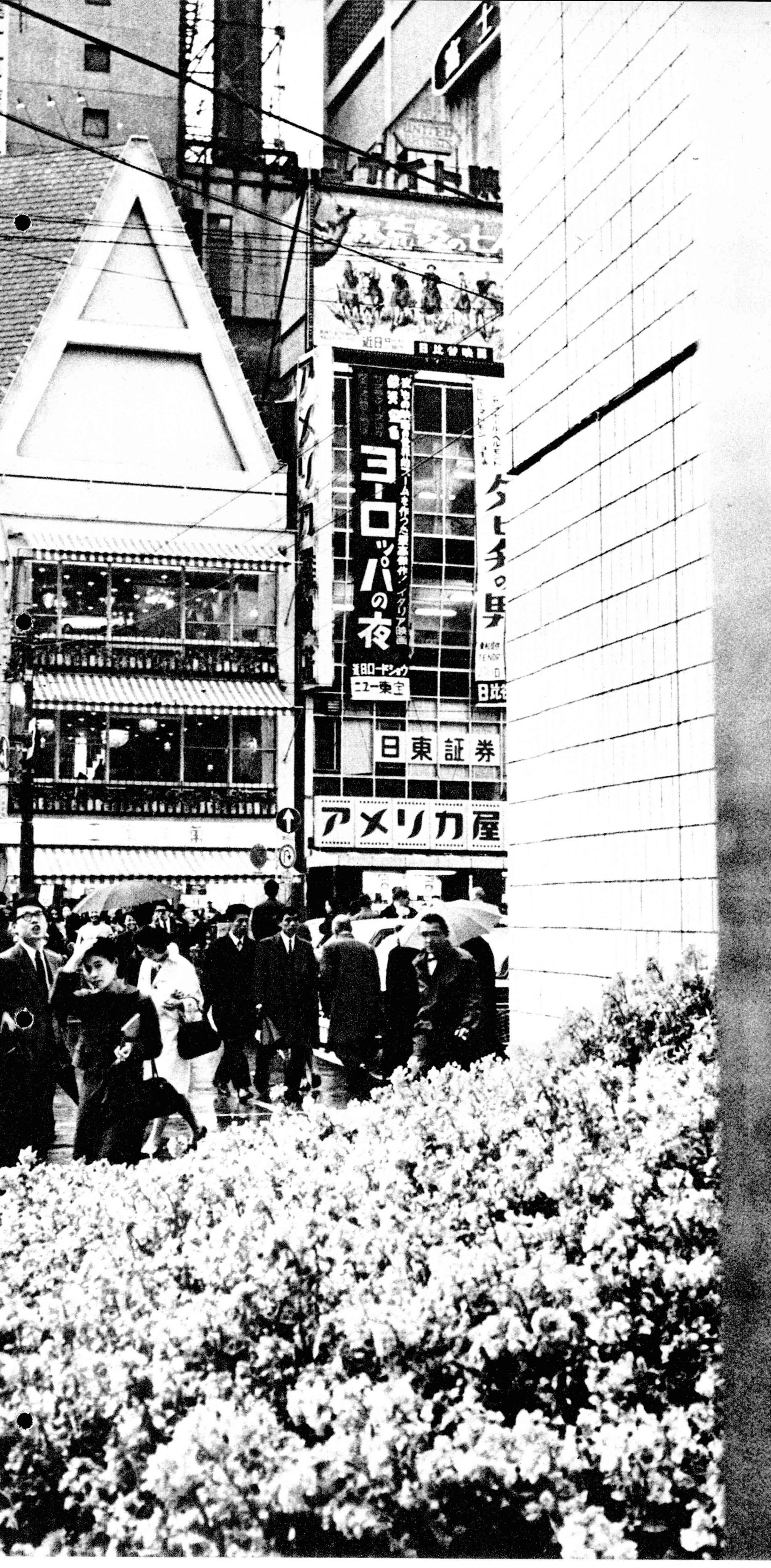
THE Meiji Shrine, dedicated to the memory of the Emperor Meiji, who led his country out of comparative obscurity into the current of the world and the position of a major power, is a perfect example of simple Shinto architecture and attracts visitors throughout the year. Here, on every day of the year one may see parents taking an infant for its traditional first shrine visit to seek the blessings of the gods; in April the gardens are a riot of cherry-blossom, and in May the iris are in flower, while on November 3rd, Culture Day, formerly known as *Meiji Setsu*, people came from near and far to see the exciting *"Yabusame"* with archers clad in ancient costume shooting at targets from horseback. Nowadays, the Olympic Stadium and various facilities constructed specially for the Games in the Meiji Park complex have become another of the Capital's major attractions, along with the NHK Radio and Television Center nearby, which is probably the most up-to-date in the world.

Ueno, a few minutes ride north of Tokyo Central Station, is the principal cultural centre of Tokyo, for in its great park are the Imperial Household and National Museum and Library, schools of the fine arts and music, zoological garden, and the new Bunka Kaikan —Cultural Hall.

It is in this area together with Kanda, Fukagawa, Nihombashi, and Shitaya where the *Edokko*—old name for native of Tokyo originate, but today they are comparatively few, for the qualification includes being of the third generation, that is, to say that one's parents, grandparents and great-grandparents must have been born there.

And not far from Ueno Park at Uguisudani, "Valley of the Bush Warblers," is perhaps one of the last remnants of the old Edo in a row of shops selling such commodities as Buddhist family altars, old type cosmetics, wax candles, temple furnitures and accessories. If one can shade out the adjoining modern buildings from the vision, and the TV antennae on the roofs of these quaint old shops, then you might be observing the subject of a print by Hiroshige who has left a splendid legacy in his woodblock prints of the Shogunate Capital of his time.





Sukiyabashi intersection. The world-famous Ginza starts from this crossing.

But any visitor, if time is limited, and really even if it isn't, is advised to see Tokyo by one of the excellent Hato or Pigeon bus services. These not only do the principal and worthwhile sights which are explained by a guide, but stop for refreshment and entertainment and have tours designed for all tastes. Some make a round of the night spots, Japanese and Western style, others take in a tea ceremony, or the Kabukiza for classical drama or a dance, the famous Takarazuka Girls' Opera, or the fabulous revue by the Shochiku Dancing Team at the Kokusai Theatre at Asakusa. Others tour factories or shopping areas.

THE Ginza is today perhaps one of the best known shopping areas in the world where almost everything can be purchased, from powdered incense, pearls, kimono and all other forms of clothing to every conceivable kind of electronic device, motor-cars, furs, fine arts and toys.

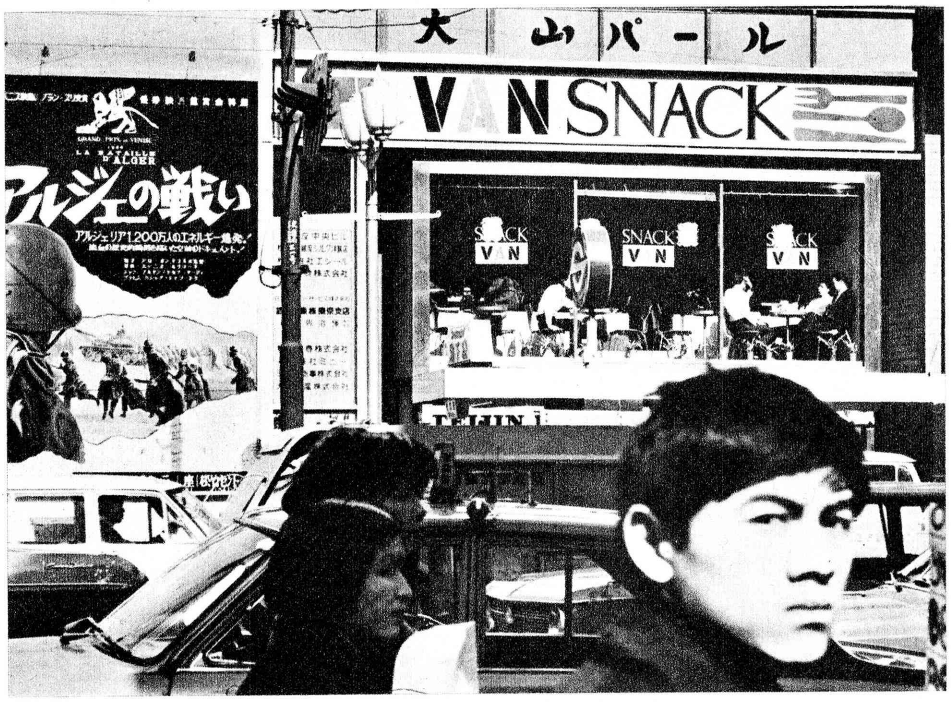
Ginza means "Silver Place" and the area derives its name from the mint for silver located there in feudal days. One might call it Tokyo's Main Street, with its willow trees, department-stores and shops, beer halls, night clubs, and it probably contains more bars and eating establishments per square yard than any other city in the world.

Ginza is always fascinating; for here is the old and traditional cheek by jowl with the best and sometimes the worst of the new; Parisian style hair-dos mingle with *mage*, and you may eat delicious sliced raw-fish or *tempura* next door perhaps to a restaurant specializing in Indian curry, Peking duck, spaghetti or filet mignon. It is an area filled with the unexpected. Here you may find a colossal, department-store sized bath house, a night club where the band plays in front of a stained glass window depicting King Henry VIII at the meeting on the Field of the Cloth of Gold.

Here among the fumes of gasoline, are the scents of green and roasted tea, the aromas of every conceivable type of cooking and food and drink, the peculiar perfumes dear to the Japanese and, amid the twang of *samisen*, the pipe of the itinerant vendor of Chinese macaroni, the radiograms of shops and bars. Brilliant at night with its flashing neon signs and brightly lit store windows, the lure of the Ginza attracts young Japanese from far and wide. For here is the gay life, the fashions, the spur to ambition, and the fierce competitive atomosphere of the great city with all the pathos of the human drama.

Tokyo's skyline changes rapidly with the creation of hotels, office buildings, the first skyscraper is now creeping upwards at Toranomon, and on a fine day the bird's eye view obtained from the Tokyo Tower provides the most vivid demonstration of the city's vast dimensions, and a splendid sight of the Imperial Palace, where five hundred years ago a feudal lord began to build a fortress, and which still remains the veritable symbol of the largest city in the world.

Sports cars are currently the rage among the hot-rod set in Tokyo. Youths also pass away their time in dancing the go-go. On the other hand, thousands of Tokyo youths are concentrating their time and energy in preparing for entrance examinations to colleges and universities. Foreigners visiting Tokyo, hoping to see young girls clad in beautiful kimono, must have been quite disappointed to see the attire of Young Tokyoites. But this is part of the true face of the city.

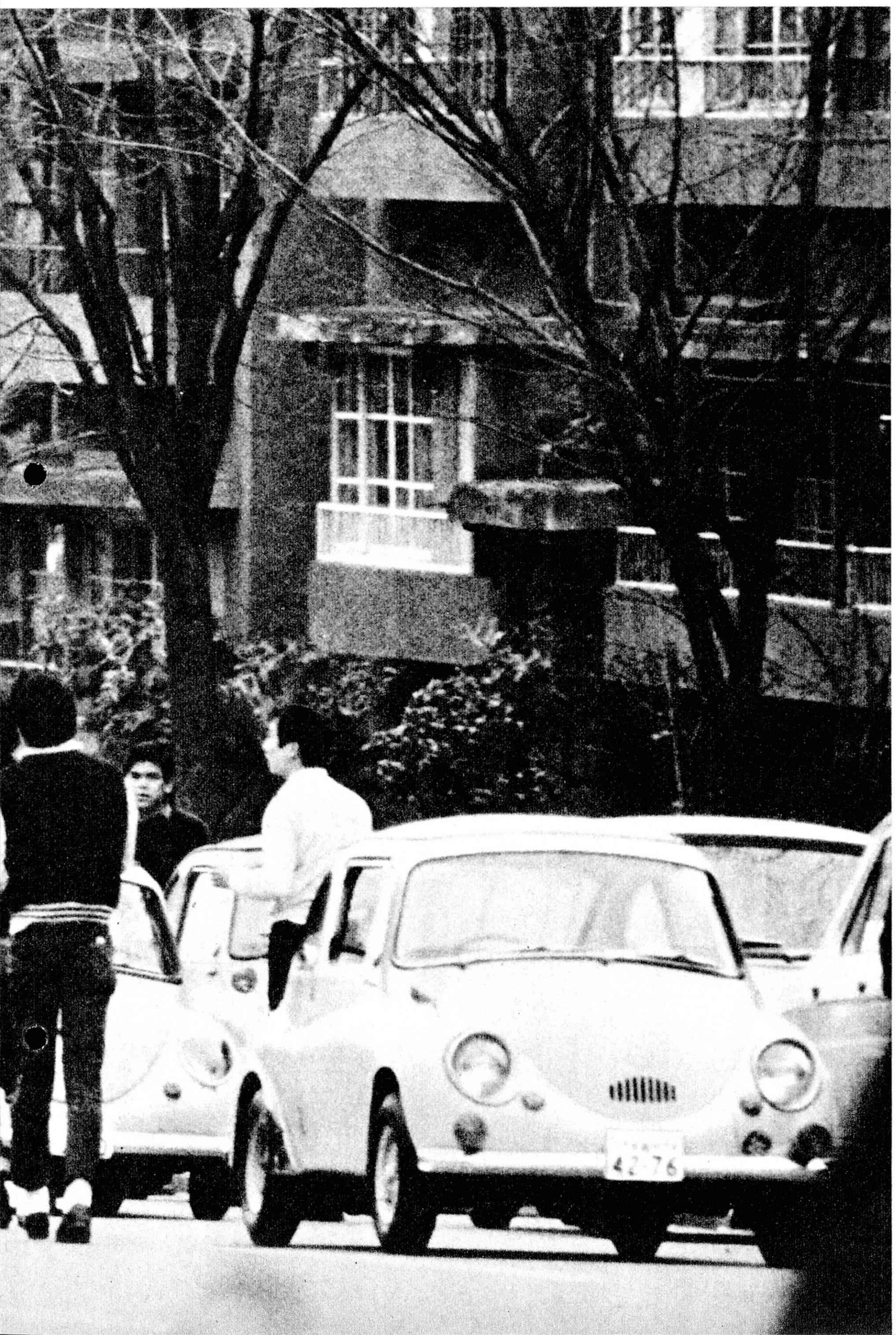












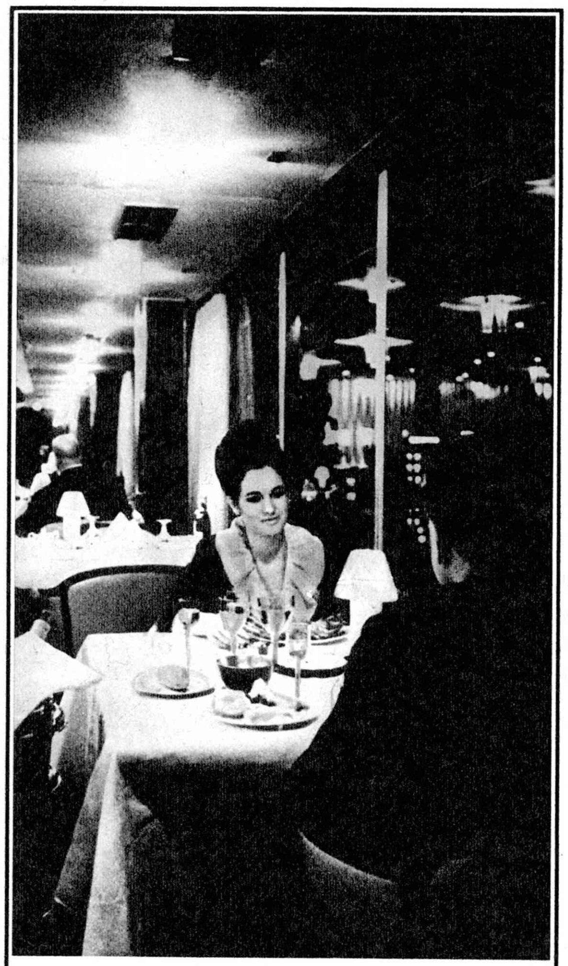
Miyuki-dori street in Ginza.





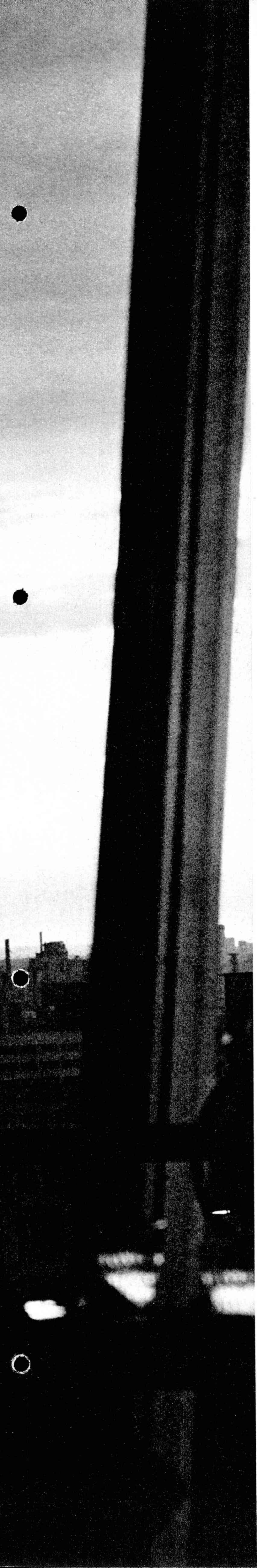


Above: Ginza at night viewed from the "Ginza Sky Lounge." Left: Ginza 4-chome, the center of Ginza area.



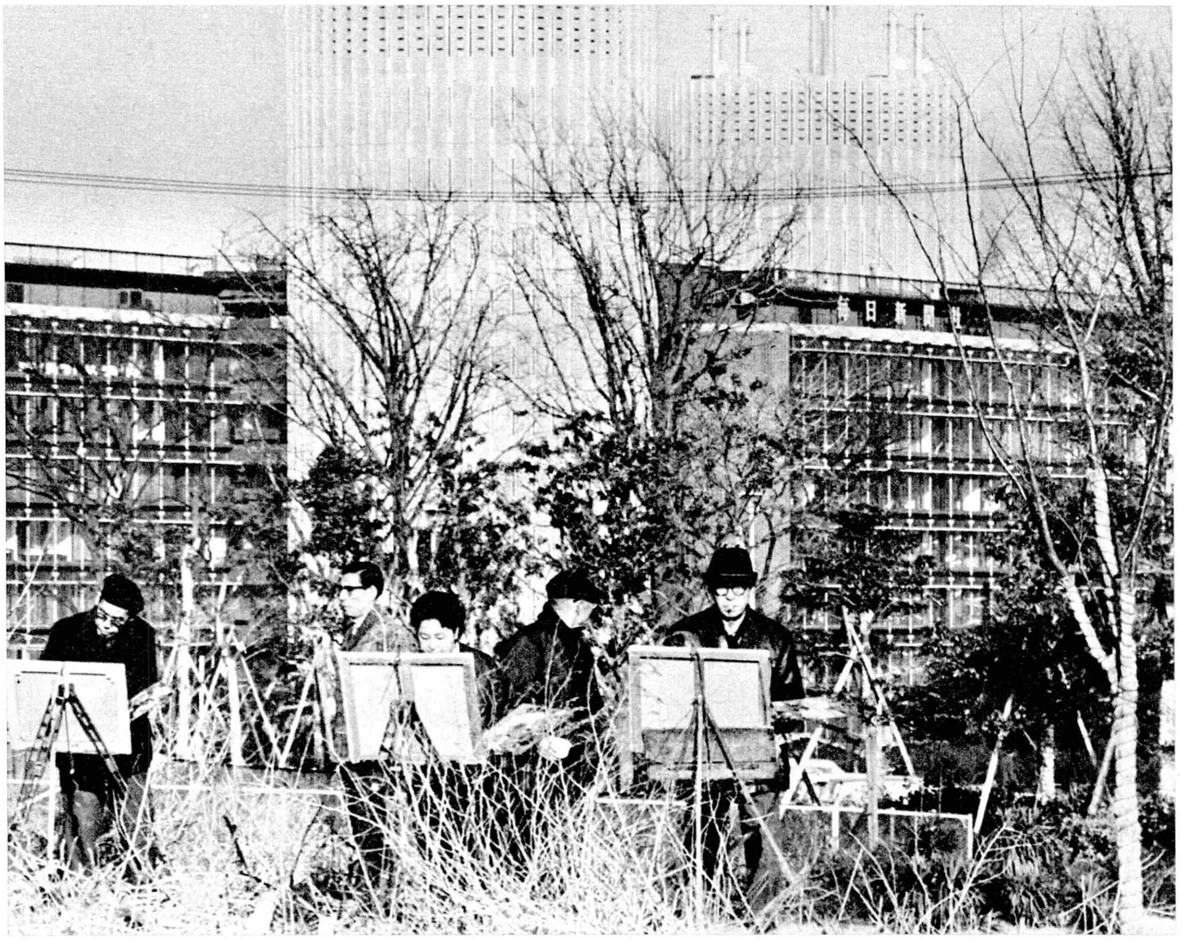


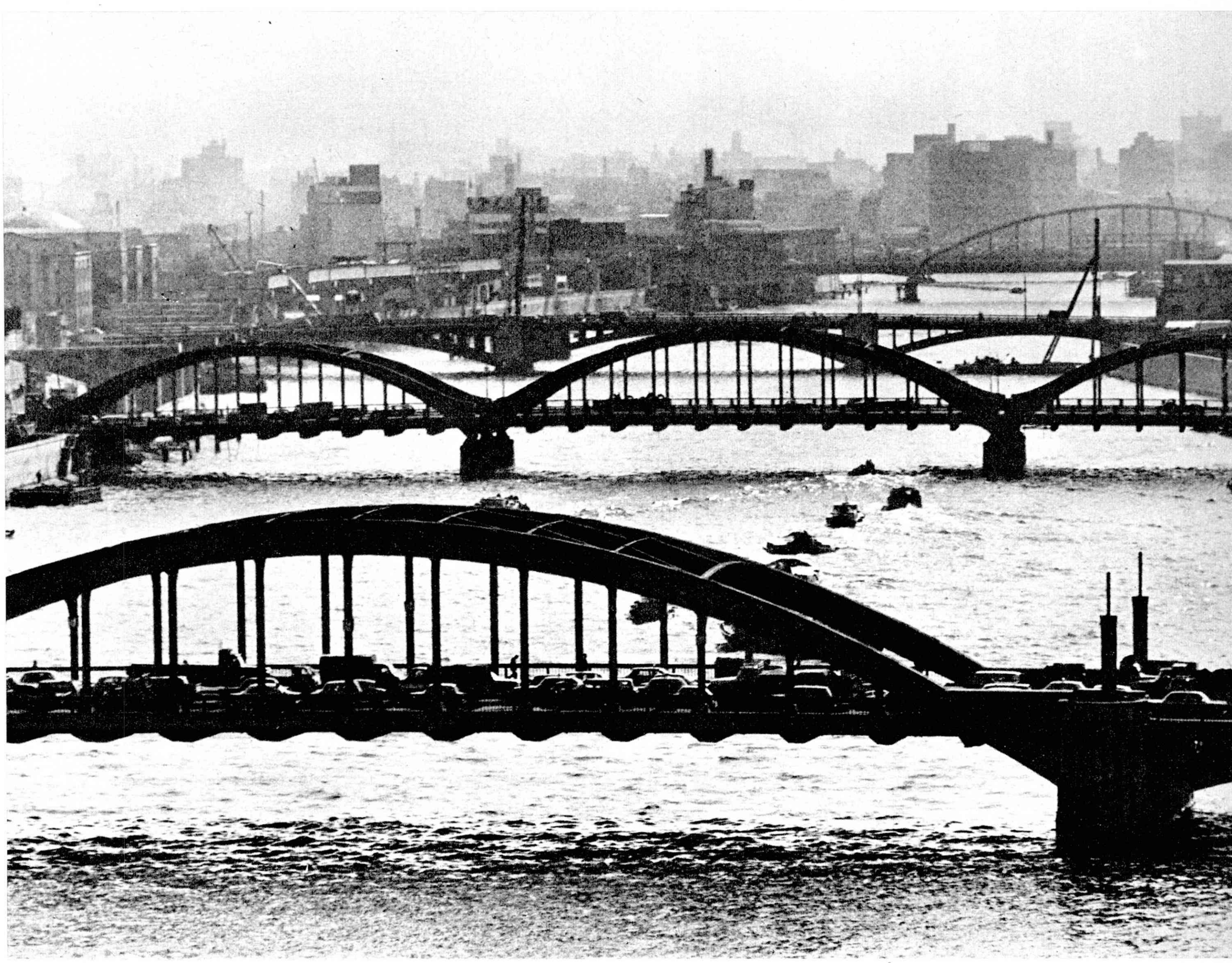




Left: The age of the skyscraper has also made its debut in Tokyo. The first skyscraper under construction is the "Kasumigaseki Building." Scheduled to be completed early next year, it will soar 150 meters into the sky with 36 floors. It will no doubt become one of Tokyo's most famous landmarks together with the Tokyo Tower.

Below: The district surrounding the Imperial Palace is a virtual oasis of office buildings. It is not rare to see amateur artists painting the scenery on holidays. Far below: The Sumida River, which flows through Tokyo, used to be clean and clear. In summer, beautiful fireworks used to illuminate the skies over Tokyo at night.





A parking lot building on the Ginza, one of the symbols of the current automobile age.

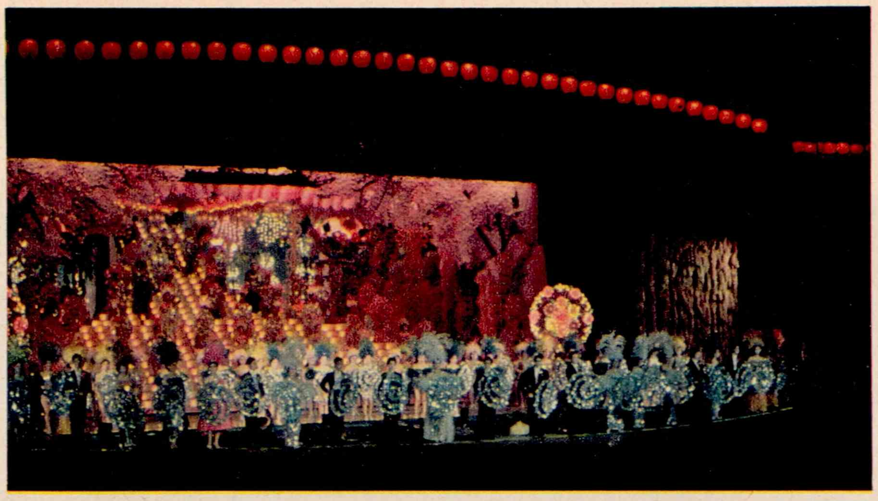




Ginza Station on the subway lines, which caters to 400,000 customers daily, is criss-crossed by three different lines. The station has a total of 27 entrances and exits and eight escalators.



A small wooden house stands alone under a collosal ferro-concrete elevated highway. Tokyo indeed is a city of contrasts.



All-girl revue at the Kokusai Theater in Asakusa is one of Tokyo's most fascinating shows.









Left: Shinjuku is now growing up into the second largest shopping and amusement center in Tokyo. The huge chimney-like object in the photo is really a giant ventilator of the underground shopping and parking centers. Above: Ginza's Namiki-dori street. Concentrated on both sides of this street are thousands of bars and cabarets. At night the street comes to life as glittering neon signs dot the signboards of the bars. Far above: Interior of the bar "Compa" in Ginza, a place which caters to the youths of Tokyo.

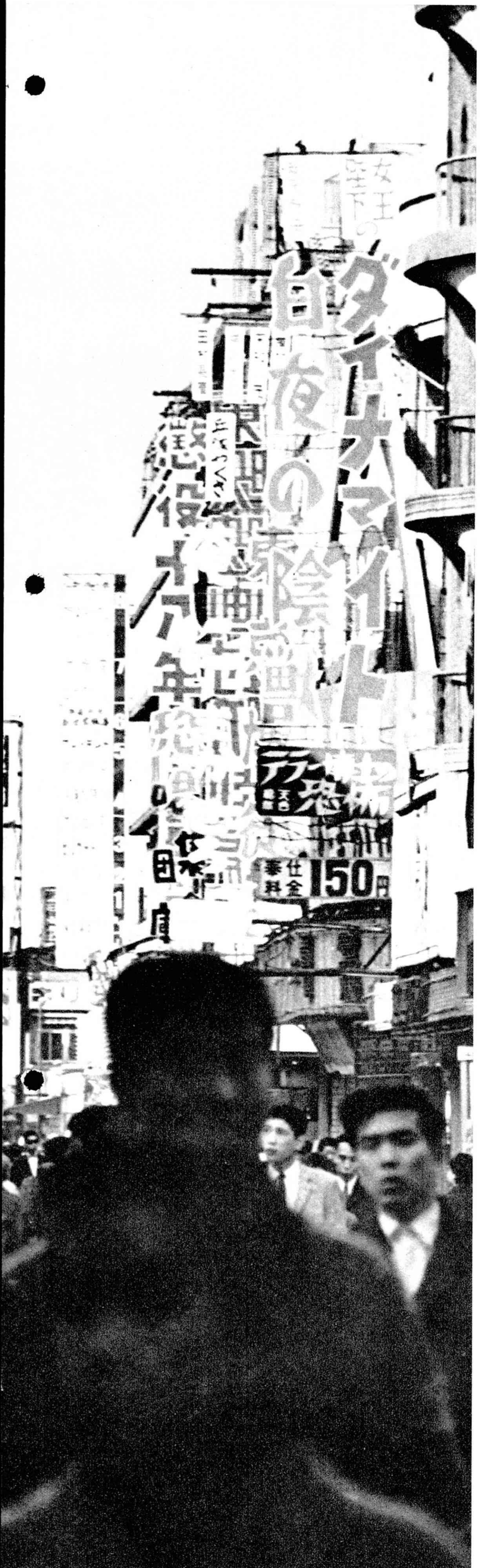




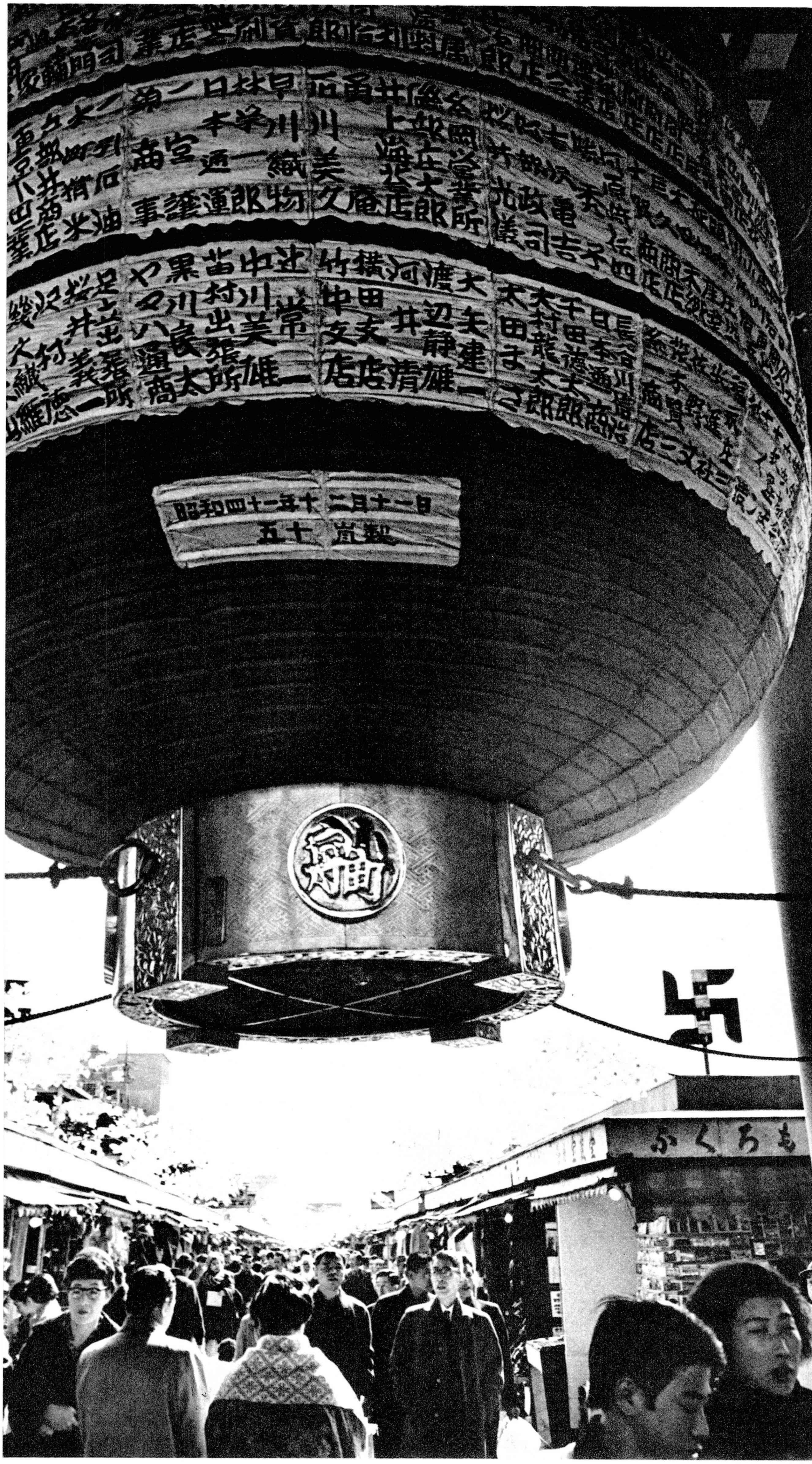
Above: Pigeons in the compounds of the Asakusa Kannon Temple are a great attraction to children. Below: There is a saying that if one is enveloped in the fumes of incense sticks, one will enjoy good fortune.



Adjacent to the Kannon is the famous street lined with movie theaters. Here is located the world-famous Kokusai Theater.



Of the amusement centers in Tokyo, the most typically Japanese is Asakusa, represented by the Asakusa Kannon Temple dedicated to "Kannon" the goddess of mercy. The huge paper lantern in the photo was donated by believers in the Kannon goddess.



TOKYO GUIDE

REGULAR SIGHTSEEING BUS TOURS

There are various regular sightseeing bus tours which cover the representative places of interest of Tokyo in the most effective manner, and foreign tourists are recommended to see this mammoth city by these tours. All tours are accompanied by English-speaking guides and make pick-up services at major hotels in downtown Tokyo.

JTB-HATO BUS TOURS (OPERATED DAILY)

TOKYO BY DAY TOUR:
(10:00 a.m.—5:30 p.m.) $8.40
Major places of visit: Imperial Palace Plaza, Silk Gallery for tea ceremony, Meiji Shrine, Chinzanso Garden Restaurant for barbecue luncheon, Asakusa Kokusai Theater.



Imperial Palace

TOKYO MORNING TOUR:
(9:00 a.m.—12:30 p.m.) $3.40
Tokyo Tower, Happoen Garden Restaurant for tea ceremony, Yoyogi National Gymnasium (Olympic gymnasium).

TOKYO AFTERNOON TOUR:
(1:30 p.m.—5:30 p.m.) $3.40
Imperial Palace Plaza, Asakusa Kannon Temple, Kodokan Judo Hall or Kiyosumi Garden, Mitsukoshi Dept. Store to see a Japanese bridal costume show.

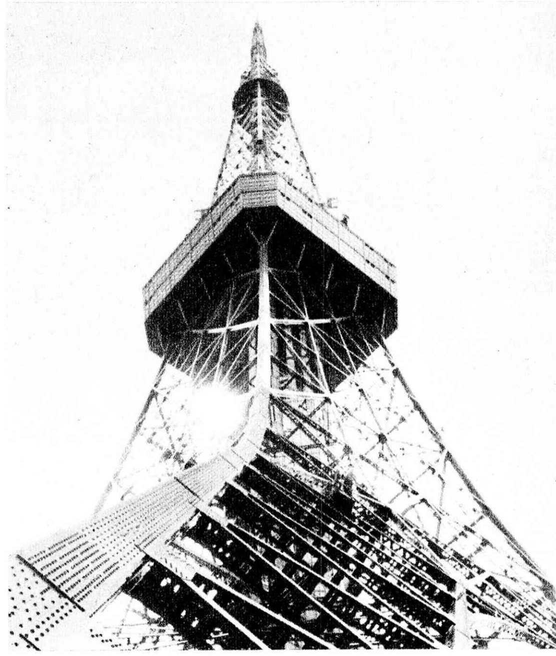
TOKYO SILVER NIGHT TOUR:
(7:00 p.m.—11:00 p.m.) $11.20
Hotel New Otani, Cabaret Queen Bee, Theater Restauraut Imperial.

TOKYO GOLDEN NIGHT TOUR:
(6:10 p.m.—11:30 p.m.) $15.00
Suehiro for sukiyaki dinner, Kabukiza Theater, Night Club Gessekai, Matsubaya Restaurant.

In addition to above tours, there are five other regular sightseeing tours operated by JTB-Hato Bus. They are Tokyo Seven Wonders, Tokyo Industrial, Tokyo Art-Around-Town (A & B), and Village Life & Crafts Tours. For further information and reservation, please contact Japan Travel Bureau's Package Tours Center (Tel. 211-2701) or Hato Bus Service Center (Tel. 231-2030).

JAPAN GRAY LINES' TOURS

Gray Lines operates five tours daily. These are Tokyo Morning "Ohayo" Tour, Tokyo Afternoon "Meet Japan" Tour, One-Day "Hello Tokyo" Tour, Tokyo Ting-A-Ling Tour and Tokyo Night Club Tour. For further information, call Japan Gray Lines' Guide Center. Tel. 433-4801.



Tokyo Tower

RECOMMENDED SHOPS

Arcades

Ginza Tokyu Hotel Arcade — Tel. 541-2411
Hilton Hotel Arcade — Tel. 581-4511
Hotel New Japan Arcade — Tel. 581-5511
Hotel New Otani Arcade — Tel. 265-1111
Hotel Okura Arcade — Tel. 582-0111
Imperial Hotel Arcade — Tel. 591-3141
International Arcade — Tel. 591-8668



International Arcade

Nikkatsu Hotel Arcade — Tel. 271-4527
Palace Hotel Arcade — Tel. 211-5211
Sukiyabashi Shopping Center — Tel. 571-0495

Department Stores

Daimaru Department Store:
Tokyo Station — Tel. 212-8011
Matsuya Department Store:
Ginza — Tel. 567-1211
Mitsukoshi Department Store:
Ginza Store — Tel. 535-2111
Nihonbashi Store — Tel. 241-3311
Takashimaya Department Store:
Nihonbashi — Tel. 211-4111

Pearls & Jewelry

Amita Jewelry (Damascene) — Tel. 571-3274
Asahi Shoten (Pearls) — Tel. 271-9336
H. Ono Pearls — Tel. 571-6788
K. Mikimoto, Inc. — Tel. 535-4611



Mikimoto Pearls' Ginza Store

Kaneko Pearls — Tel. 573-1775
Kitamura & Co., Ltd. (Pearls) — Tel. 571-8032
Kuki Pearl — Tel. 501-5675



Interior of Kuki Pearl

Matoba Pearl	Tel. 271-2170
Mayuyama Pearls	Tel. 271-5853
Miwa Co., Ltd. (Jeweller)	Tel. 572-5011
Nichibo Pearl Store, Ltd.	Tel. 211-6968
Takane (Shell Pearls)	Tel. 591-2764
Takashima Pearl Co.	Tel. 591-4662



Takashima Pearl's Hibiya Store

Cameras & Optical Goods

Kimura Camera Shop	Tel. 270-1051
Matsushima Opt. Co., Ltd.	Tel. 535-3451/6
Miura's Camera Shop	Tel. 212-4874/5
Optician Hibiya	Tel. 501-6538
Sun-Dry Trading Co., Ltd.	Tel. 501-5774/5



Sun-Dry Trading

Silk Goods

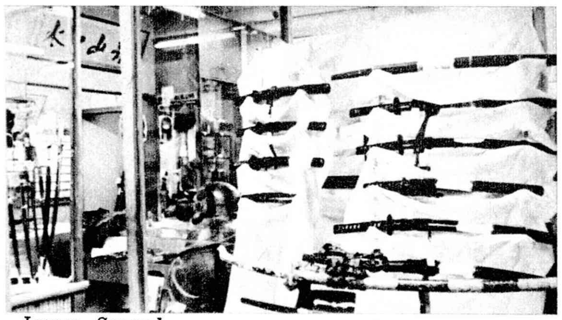
Kanebo Service (Silk)	Tel. 567-0251
K. Hayashi & Co., Ltd.	Tel. 591-9826
Tatsumura Textile Co.	Tel. 271-3208

Arts Objects & Craft Goods

Asahi Art Co. (Curios)	Tel. 408-5651
Fuso (Oriental Curios)	Tel. 408-5510/1
S. Watanabe (Wood-cut Prints)	Tel. 571-4684
Yokoyama Inc.	Tel. 572-5066
Shimura's (Folk Crafts & Wigs)	Tel. 400-7565



Shimura's crafts



Japan Sword

Swords

Japan Sword	Tel. 434-4321

Toys and Dolls

Kiddy Land (Toys)	Tel. 409-3431
Yoshitoku Dolls	Tel. 851-0161

Cloisonne & Ivory

Ando Cloisonne Co., Ltd.	Tel. 572-2261
Sunamoto Ivory	Tel. 591-5610

China Ware

Noritake Sales, Ltd.	Tel. 591-3241/4

Electronic Goods

Taniguchi Electric, Ltd.	Tel. 253-7111
Nishi Ginza Denki Center	Tel. 501-5905

Lacquer Ware

Yamada Heiando	Tel. 272-2871

WHERE TO DINE

Japanese Food

Grill Suehiro	Tel. 571-9271/5
Silk Restaurant	Tel. 271-3060
Okahan Sukiyaki	Tel. 571-1417
Mansei Sukiyaki	Tel. 351-5236
Zakuro	Tel. 582-2661/3
Furusato	Tel. 463-2310
Yagyu	Tel. 443-5661/5
Misono	Tel. 591-7823
Hototogisu	Tel. 381-0191/5



Interior of Hototogisu

Chinese Food

Anna's VIP Club	Tel. 812-3101
China House	Tel. 591-4301/4
Guest House	Tel. 408-5763/4
Sun Ya Rest.	Tel. 431-1566
Liu Yuan	Tel. 581-6221

French Food

Crescent	Tel. 431-1222
Moon Crest	Tel. 502-1031/2
Maxim	Tel. 572-4875/6
Rest. Shido	Tel. 582-5891/3
Rest. World	Tel. 408-1831/4
Ueno Seiyoken	Tel. 821-2189



Ueno Seiyoken

Rest. Ryudo-ken	Tel. 401-9384
Maxim de Paris	Tel. 572-3621
German Food	
A. Lohmeyer	Tel. 571-1142
Ketel's	Tel. 571-5056
German Bakery	Tel. 201-2807
Indonesian Food	
Indonesia Raya	Tel. 433-7005
Italian Food	
Antonio's	Tel. 408-1971
Belvedere	Tel. 573-0013
Nicola's Pizza House	Tel. 583-4712
Tivoli	Tel. 362-8064
Russian Food	
Manos	Tel. 583-1348
Restaurant Volga	Tel. 433-1766/7
Mongolian Food	
Genghis Khan	Tel. 311-0863/4
Mexican Food	
Papagayo	Tel. 501-5306
Indian Food	
Ajanta	Tel. 262-0812
Nair's	Tel. 541-8246
Rest. Delhi	Tel. 403-2934

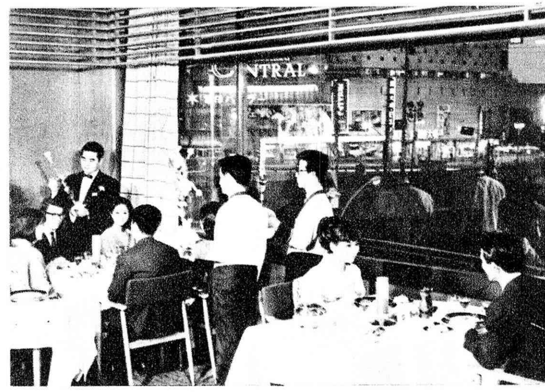


Interior of Nair's

Spanish Food	
Las Cuevas	Tel. 502-1964
Toreador	Tel. 463-5431/9
Swiss Food	
The Swiss Chalet	Tel. 341-4279
Hungarian Food	
Hungaria	Tel. 583-0298
Western Food	
Grill Misono	Tel. 591-7823
Gaslight	Tel. 583-2774
Rest. Seryna (Steak)	Tel. 402-1054/5
Rest. Tojo	Tel. 265-5111
Rest. Scot (Steak)	Tel. 216-2030
Cardinal	Tel. 573-0011
Steak House Suehiro	Tel. 401-4102
Rest. Azabu	Tel. 584-6161/6
Grill Aoyama	Tel. 403-6054/5
Steak House Ise	Tel. 408-4505
Rest. Fujiyama	Tel. 581-6620
Steak House New Hama	Tel. 403-1717/8
Rest. Sausalito	Tel. 408-7049

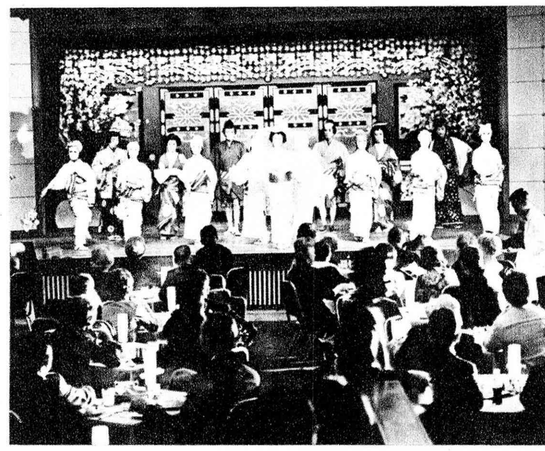
RECOMMENDED HOTELS

AKASAKA PRINCE HOTEL:
Kioi-cho, Chiyoda-ku Tel. 262-5151
AZABU PRINCE HOTEL:
Minami Azabu, Minato-ku Tel. 473-1111/7
DAI-ICHI HOTEL:
Shinbashi, Minato-ku Tel. 501-4411
FAIRMONT HOTEL:
Kudan Minami, Chiyoda-ku Tel. 262-1151
GINZA TOKYU HOTEL:
Ginza Higashi, Chuo-ku Tel. 541-2411
HANEDA PRINCE HOTEL:
Haneda, Ota-ku Tel. 742-3411
HANEDA TOKYU HOTEL:
Haneda, Ota-ku Tel. 742-3111
HOTEL NEW JAPAN
Nagata-cho, Chiyoda-ku Tel. 581-5511



Grill "Pine Grove" of Ginza Tokyu Hotel

HOTEL NEW OTANI:
Kioi-cho, Chiyoda-ku Tel. 265-1111
HOTEL OKURA:
Akasaka, Minato-ku Tel. 582-0111
IMPERIAL HOTEL:
Uchisaiwai-cho, Chiyoda-ku Tel. 591-3141



Imperial Hotel's "Theater Restaurant Imperial"

MARUNOUCHI HOTEL:
Marunouchi, Chiyoda-ku Tel. 231-0271/9
NIKKATSU HOTEL:
Yuraku-cho, Chiyoda-ku Tel. 271-2261
PALACE HOTEL:
Marunouchi, Chiyoda-ku Tel. 211-5211



Palace Hotel and Imperial Palace moat

SANBANCHO HOTEL:
Sanban-cho, Chiyoda-ku Tel. 262-3331/9
SHIBA PARK HOTEL:
Shiba Koen, Minato-ku Tel. 433-4131
TAKANAWA PRINCE HOTEL:
Shiba Takanawa, Minato-ku Tel. 443-5311
HOTEL JAPAN TOKYU:
Nagata-cho, Chiyoda-ku Tel. 581-4511



TOKYO PRINCE HOTEL:
Shiba Koen, Minato-ku Tel. 434-4221

WHAT TO SEE IN JAPAN



HOKKAIDO



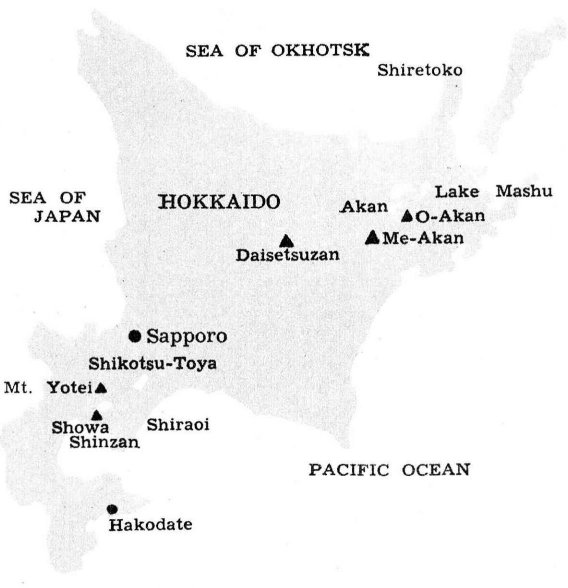
SPECIMEN TOURS
(Underlined are places for overnight stop)

*** Sapporo, Shikotsu-Toya Route**
Tokyo—1 hr. 10 min. by plane—Chitose Airport—1 hr. 5 min. by bus—Sapporo—1. hr. by bus or tram—Jozankei Spa—2 hrs. 30 min. by bus—Toyako Spa—1 hr. 20 min. by bus—Orofure Pass—25 min. by bus—Noboribetsu Spa—13 min. by bus—Noboribetsu—30 min. by bus or train—Shiraoi—30 min. by bus or train—Tomakomai—45 min. by bus—Lake Shikotsu—50 min. by boat or bus—Okotampe Spa—20 min. by boat or bus—Lake Shikotsu—40 min. by bus—Chitose—5 min. by bus—Chitose Airport—1 hr. 10 min. by plane—Tokyo.

*** Sapporo, Daisetsuzan, Abashiri and Akan Route**
Tokyo—1 hr. 10 min. by plane—Chitose Airport—1 hr. 5 min. by bus—Sapporo—1 hr. by bus or tram—Jozankei Spa—1 hr. by bus or tram—Sapporo—2 hrs. 10 min. by express train—Asahikawa—1 hr. 30 min. by express bus—Sounkyo Spa—2 hrs. 10 min. by bus—Onneyu Spa—20 min. by bus—Rubeshibe—1 hr. 15 min. by semi-express train—Abashiri—40 min. by bus—Gensei Kaen—40 min. by bus—Abashiri—30 min. by semi-express train or 1 hr. by bus—Bihoro—1 hr. 10 min. by bus—Bihoro Pass—1 hr. 55 min. by bus—Kawayu Spa—2 hrs. 15 min. by bus via Lake Mashu—Teshikaga—1 hr. 50 min. by bus—Akan Kohan Spa—2 hrs. 30 min. by bus—Kushiro Airport—1 hr. 30 min. by plane—Sapporo (Okadama) Airport—20 min. by bus—Sapporo—1 hr. 5 min. by bus—Chitose Airport—1 hr. 10 min. by plane—Tokyo.

WHAT TO SEE IN JAPAN

HOKKAIDO DISTRICT



Hokkaido, the northernmost of the four main islands of the Japanese archipelago, remains an exception in a country where practically every corner of the other islands has been developed to the maximum. With one-fifth of Japan's area but only five per cent of its population, Hokkaido has vast spaces yet to be developed—a land of unlimited attractions and potential.

Of the many tourist resources in Hokkaido, its scenic beauties are the most outstanding. Towering mountains, fire-belching volcanoes, deep valleys, primeval forests cradling caldera lakes in their bosom, vast expanses of plains, rare flora and fauna—the scenery of Hokkaido is at once magnificent and mysterious. Typical of these natural spectacles are the four national parks of Akan, Shikotsu-Toya, Daisetsuzan and Shiretoko. Unique cultural properties including settlements of the Ainu aborigines are also found in various parts of the island.

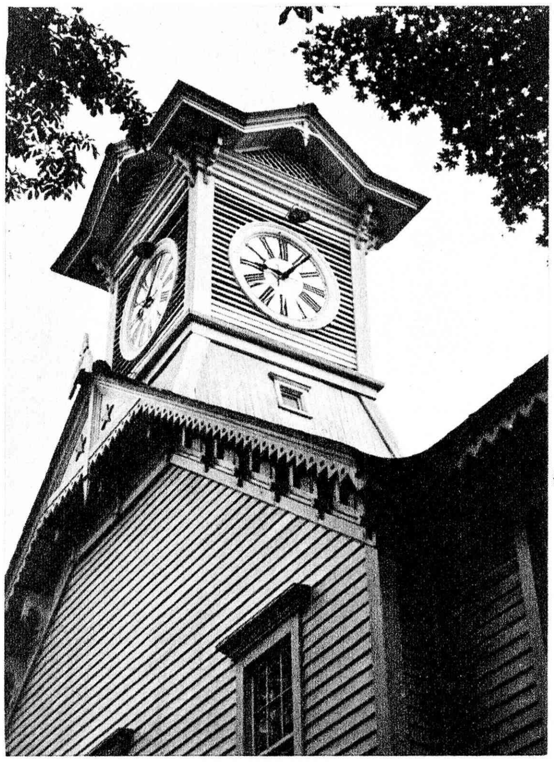


Raising of sheep on a vast snowfield

SAPPORO

The City of Sapporo, now being busy making preparations for 1972 Winter Olympic Games, is the political, economical and cultural center of Hokkaido with a population of about 800,000. The city itself is one of the representative sightseeing spots and the base for sightseeing tours.

The development of Hokkaido was first started in the Meiji Era (1868–1912) when Japan took her first steps toward modernization. Sapporo was newly established as the center of development activities and being a relatively new city, it does not possess such cultural traditions and monuments so common in numerous other cities. However, because the city was carefully planned, as a whole, it exudes a modern, bright and cheerful atmosphere.



An old wooden clock tower in Sapporo

Winter in Hokkaido starts from November, a month earlier than in the other islands to the south. Sapporo itself is covered with snow until the following March and during these months the city becomes a mecca for winter sports. Sapporo, favored as it is with a long winter and an excellent natural environment for skiing and skating, is a superb winter playland for sports enthusiasts.

The most favourable month for skiing and skating in Sapporo's long winter sports season is February and the Winter Olympic Games will be held in this month.

SNOW FESTIVAL OF SAPPORO

The Sapporo Snow Festival, held on the first Thursday-Sunday (four days) every February, is the most spectacular winter event in

Hokkaido. The main attractions of the festival are the artistic snow figures, some more than 10 meters high which are created by the citizens. The main street of the city is filled with these enormous snow sculptures and even the buildings lining the site appear small in comparison. Every year, the festival attracts more than 3 million spectators including foreign tourists, and the hotels in the city are booked to capacity.



Snow sculptures at Sapporo's Snow Festival

AINU

The Ainu, native inhabitants of Hokkaido who once populated the entire country, are said to have no racial affinity with the Japanese. The characteristic of Ainu men, generally of powerful physique, is their abundant black hair, luxuriant mustaches and long beards. It was the custom among the Ainu women to tattoo around the mouth as well as the back of the hands and wrists, but this custom has been abolished.

The number of pure-blooded Ainu has greatly decreased, primarily because of intermarriages and today they number about 12,000.



Ainu men with luxuriant beards

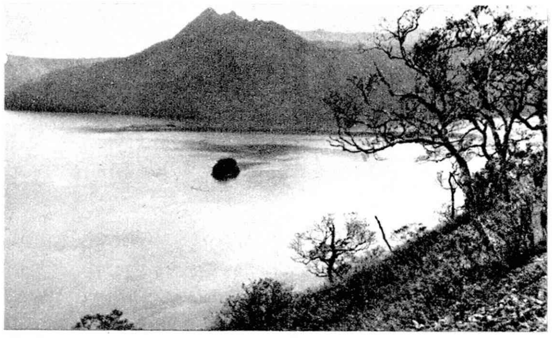
Ainu villages have also declined in number and size. The Ainu mode of living has been almost entirely Japanized so that except for their villages at Shiraoi (near Noboribetsu) and Chikabumi (near Asahikawa) where their old customs are jealously preserved, a visit to an Ainu village hardly arouses the tourist's curiosity.

AKAN NATIONAL PARK

Located in the eartern part of Hokkaido, the Akan National Park contains grand volcanic contours that deserve world-wide attention not only from the geographical viewpoint but also from that of scenic beauty. Almost the entire park is occupied by composite volcanoes which are accompanied by the two grand caldera lakes of Akan and Kutcharo. Among other lakes, there is the awe-inspiring and mysterious looking Lake Mashu, whose transparent depth is 41.6 meters, deepest in such lake in the world. In addition to the beauty of such lofty mountains as O-Akan and Me-Akan which are still seen raising columns of smoke, the grand view from atop Bihoro Pass is an eternal lure to visitors.



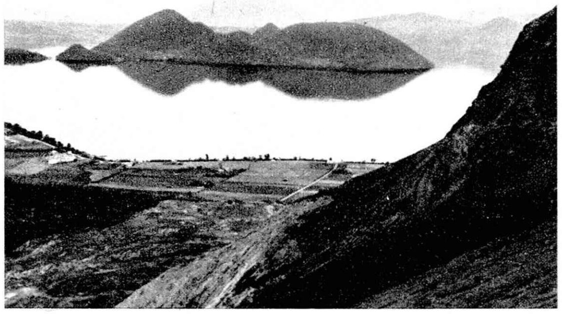
A grand view of Akan



Lake Mashu of mystic beauty

SHIKOTSU TOYA NATIONAL PARK

Situated in the mid-southern part of Hokkaido, this park, like Akan National Park, has various types of volcanoes and Lakes Shikotsu and Toya, both caldera lakes with circumference of more than 40 kilometers, are two lovely gems of nature. Among the volcanic mountains embracing the lakes, Mt. Yotei is most celebrated for its graceful contour. Also noteworthy are Mt. Tarumae with a lava hill in the center of the crater and Mt. Showa Shinzan, an active volcano, which was suddenly formed in 1944, quite a rare phenomenon.



Lake Toya with Nakanoshima Island

HAKODATE CITY

The City of Hakodate, gateway to Hokkaido situated at the southern tip of Hokkaido facing the Tsugaru Straits, is connected by ferry service from Aomori, the northernmost city of Honshu. With a population of more than 240,000, it is the second largest city in Hokkaido. Hakodate was one of the first five ports formally opened for foreign trade in 1859 and is now an important base for northern seas fisheries. Mt. Hakodate in the suburbs commands a magnificent view of the city. Bus and ropeway services are available up to the mountain.



Hakodate, the front gate to Hokkaido

RECOMMENDED HOTELS

SAPPORO GRAND HOTEL:
Sapporo City Tel. (Sapporo) 26-3311
SAPPORO PARK HOTEL:
Sapporo City Tel. (Sapporo) 51-3131
ROYAL HOTEL:
Sapporo City Tel. (Sapporo) 51-2121
NOBORIBETSU GRAND HOTEL:
Noboribetsu Spa Tel. (Noboribetsu) 101/3

WHAT TO SEE IN JAPAN

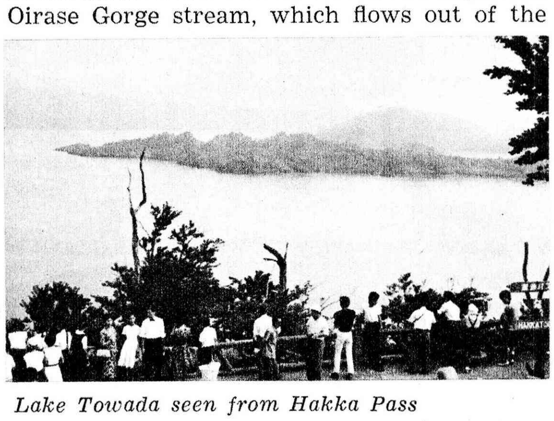
TOHOKU DISTRICT



The Tohoku District, the northeastern part of Honshu, the largest of the four islands of Japan, consists of six prefectures; Aomori, Iwate, Akita, Yamagata, Miyagi and Fukushima. Although this district has not been so popular among foreign tourists compared with the central and southern parts of the country, the recent travel boom which resulted in developing many fine tourist facilities, highlighted the district as a region of exceptional tourist attractions. Indeed Tohoku has many scenic spots and hot springs. Particularly attractive with tourists is the unique local color, that is to say, the unsophisticated manners and customs of the people and numerous folk dances, songs and festivals.

LAKE TOWADA AND OIRASE GORGE

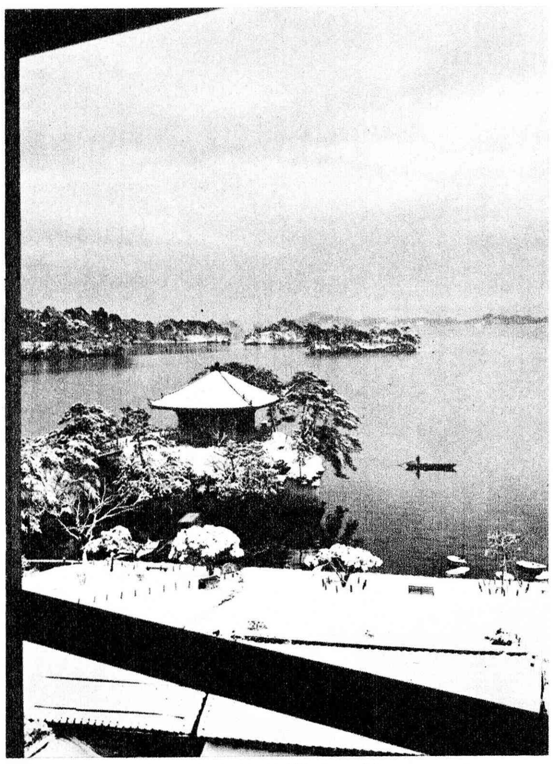
The central features of the Towada-Hachimantai National Park are Lake Towada, a caldera lake with the depth of 334 meters, and the Oirase Gorge. Towada, sometime called "Water of Silence," is flanked by fine forests, providing such setting to earn for it acclaim as the most beautiful lake in the country. The Oirase Gorge stream, which flows out of the lake, is considered the Queen of Japan's waterways. The gorge is studded with huge boulders covered with moss and other greenery. Both sides of the stream are flanked with high cliffs and plunging waterfalls.



Lake Towada seen from Hakka Pass

MATSUSHIMA

Matsushima, or Pine-clad Island, a scenic bay so named because of the hundreds of seaeroded, pine-covered isles of varied shapes, is one of Japan's "Scenic Trio." The other two are Amanohashidate near Kyoto and Miyajima in Hiroshima Bay.



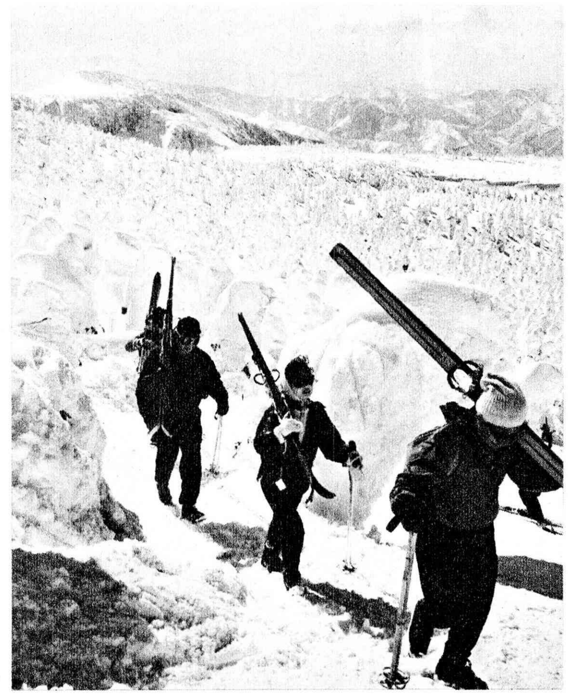
Picturesque island-dotted Matsushima

Most of the islands are formed by strata of volcanic composition and white sandstone. Some are mere pinnacles, others appear like battlements and some tower above all others. Many islands have caves, tunnels and archways which have been hollowed out by the sea, while on most of them pine trees cling to the scantly soil in all manner of fantastic positions so shapes.

Zuiganji Temple nearby on the mainland is a depository of many fine works of art. Matsushima is also famous for its succulent oysters.

MT. ZAO: SKIING AND "SILVER THAW"

Mt. Zao, a vast scale skiing ground with well developed facilities for skiing including ropeways, lifts and lodges and hotels, is one of Japan's most popular winter resorts. Easily accessible from Tokyo in only six hours by train and bus, Zao has a variety of slopes which are suited to all, from beginners to

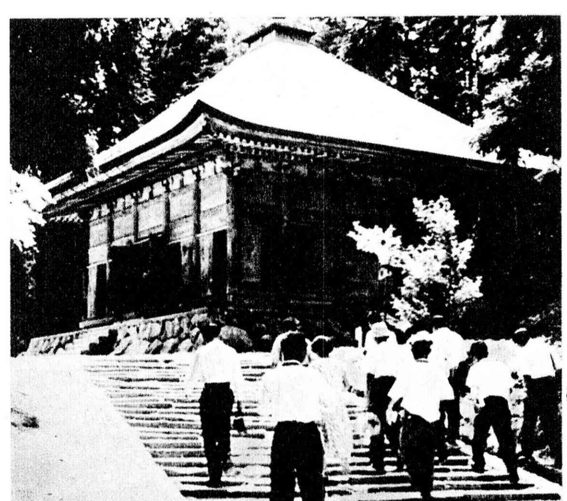


Silver thaws of Mt. Zao

veterans. The scenery at Zao is grandiose and grotesque, and above all, the weird forms of the frozen snow-laden trees of "silver thaw" are, once seen, never forgotten. The skiing season extends from mid-December to April.

CHUSONJI TEMPLE

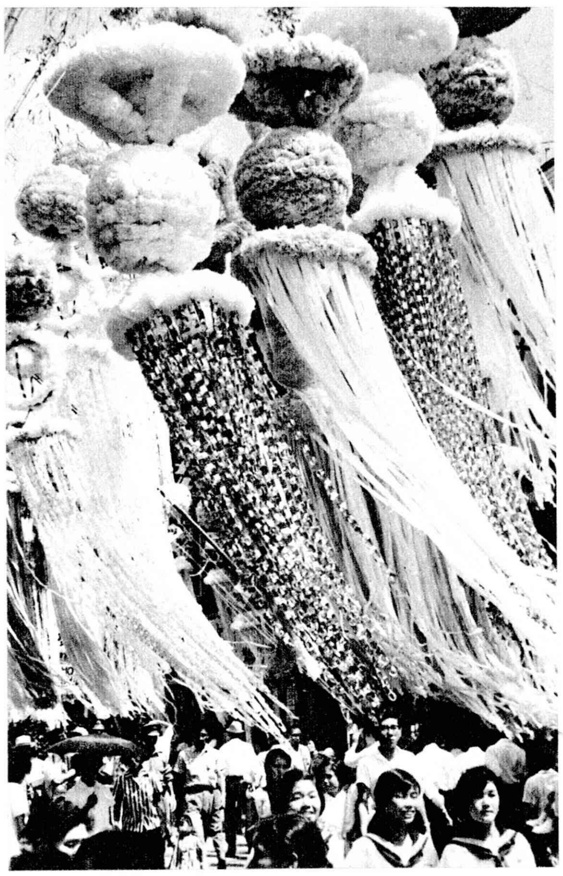
The Chusonji Temple, built by the Fujiwaras in the early 12th century, is the most famous temple in Tohoku, although most of the buildings were destroyed by fire. Among the remaining structures, the Konjikido or Golden Hall, the name of which is derived from the fact that the exterior walls of the building were originally gilded, is most attractive.



Golden Hall of Chusonji Temple

TANABATA FESTIVAL OF SENDAI

The Tanabata Matsuri or Star Festival of Sendai City, celebrated on August 6-8, is the representative annual festival of the district. On the days of the festival, bamboo branches lavishly decorated with strips of colored paper, paper streamers and other glittering materials of fanciful design are set up in front of many houses. The main streets of the city, the economical, political and cultural center of Tohoku, vie with each other in the display of these decorations.



Tanabata Festival with colorful streamers

NAMAHAGE

Namahage, a unique folk event in Tohoku, is observed on New Year's Eve in various places of the Oga Peninsula near Akita City.

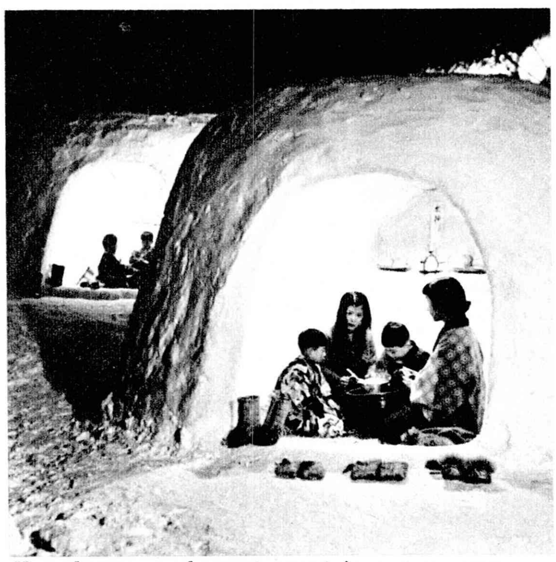


Namahage, a unique local event

On this day, groups of young men disguised as ogres called *namahage* roam from door to door and are courteously received by the master of each house. First, they pay their respects to the family shrine. Then they go roaming outside, walking in a prescribed way and shouting in gruff voices: "Any good-for-nothing fellows around here?"

KAMAKURA

Kamakura, an annual event peculiar to this snowy area, is held on a citywise scale in Yokote in Akita Prefecture on February 15. On this day, children build igloo-like snow sheds called *kamakura* on the side streets of the city. In these white caves altars are fixed, before which flowers and food are placed. And here the children chat and play around cosy braziers.



Kamakura, a pleasant event in snowy area

HIROSAKI CASTLE

The City of Hirosaki situated in the Tsugaru Plain in west Aomori Prefecture was the fief of the Tsugaru clan and once one of the wealthiest castle towns with abundant rice



Hirosaki Castle at springtime

and lumber. Only the main tower and gates of Hirosaki Castle built in 1611 remain in Hirosaki Park (Oyo-en), famous for its glorious snow-bowed cherry trees which blossom in early May. The city is now the commercial and cultural center of the district and produces rice, apples and *Tsugaru-nuri* lacquerwares.

KANTO FESTIVAL OF AKITA

The Kanto Festival is the most famous annual event of Akita City which faces the Japan Sea. This festival has been observed annually since the 17th century as a means of invoking the help of the gods for a bountiful harvest. On this festival day, young men in fancy dress demonstrate on the main thoroughfares their skill at balancing *"kanto"* on their hands, foreheads, shoulders and hips. The *"kanto"* is a long bamboo pole with several horizontal ribs from which hang many lanterns. The most skillful can balance a *"kanto"* with 50 or more lanterns, weighing about 130 pounds, on different parts of their bodies.



The Kanto Festival of Akita City

WHAT TO SEE IN JAPAN

KANTO DISTRICT

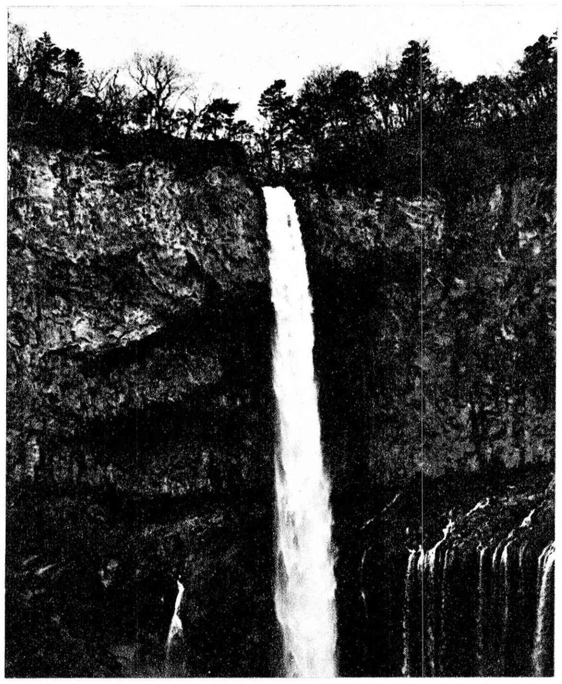


The Kanto District, with Tokyo, the capital of Japan, at its heart, is one of the two main international sightseeing centers of the country. The other is Kansai with the two ancient capitals of Kyoto and Nara. Kanto comprises Tokyo Metropolis and the six prefectures of Kanagawa, Chiba, Saitama, Gumma, Tochigi and Ibaraki. The representative tourist attractions of this district are: Nikko National Park, a fine blend of natural and artificial beauty; Hakone Spa, a scenic, comfortable resort; and Tokyo, the largest metropolis in the world. Kamakura, an ancient city with many temples and the great bronze statue of Buddha, the port of Yokohama, also attract many sightseers.

NIKKO NATIONAL PARK

As the famous Japanese saying "Never say *Kekko* (splendid) until you have seen Nikko" indicates, Nikko is one of the most popular of the 23 national parks. The glories of this national park are twofold. It has magnificent mountain scenery, with rivers, cascades, waterfalls, lakes and virgin forests; it also has the most gorgeous handiwork of man in early 17th century Japan, the Toshogu Shrine. The Kegon Waterfall, Lakes Chuzenji and Yunoko, Mt. Nantai and Senjogahara Highland represent the scenic beauty of the park. The buildings of the Toshogu Shrine which enshrines Tokugawa Ieyasu (1542–1616), the founder of Tokugawa Shogunate, are all lacqured vermilion, studded with precious metals and decorated with exquisite carvings.

Every year nearly 6 million tourists both Japanese and foreign visit this national park with many hot-spring resorts and which possesses some of the best developed tourist facilities in Japan. Really, Nikko is a "must-see" for all visitors to this country and many foreign visitors regard this park as the most interesting sightseeing spot in Japan.



Kegon Waterfall of Nikko



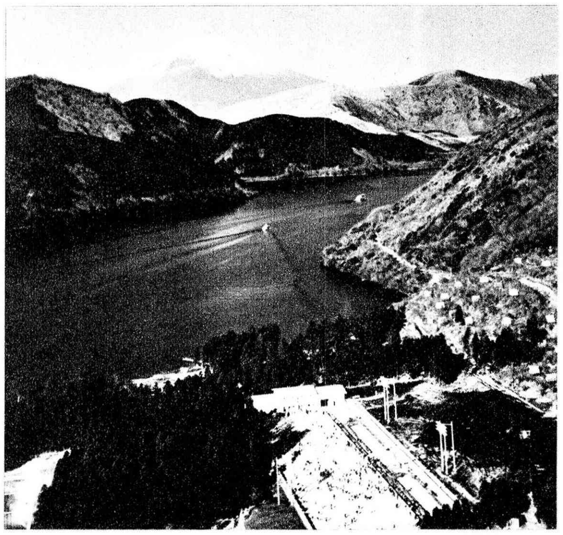
The Chinese Gate of Toshogu Shrine

HAKONE

Hakone, part of Fuji-Hakone-Izu National Park, is the general name for the mountain resort located about 100 kilometers southwest of Tokyo. Its great fame is chiefly due to its volcanic topography full of variety, and varied kinds of hot springs as well as many historic relics.

Its center is Lake Ashi, also known as Lake Hakone, an oblong caldera lake surrounded by thickly-wooded hills. The lake is famous for its inverted reflection of Mt. Fuji which can be seen on a clear day.

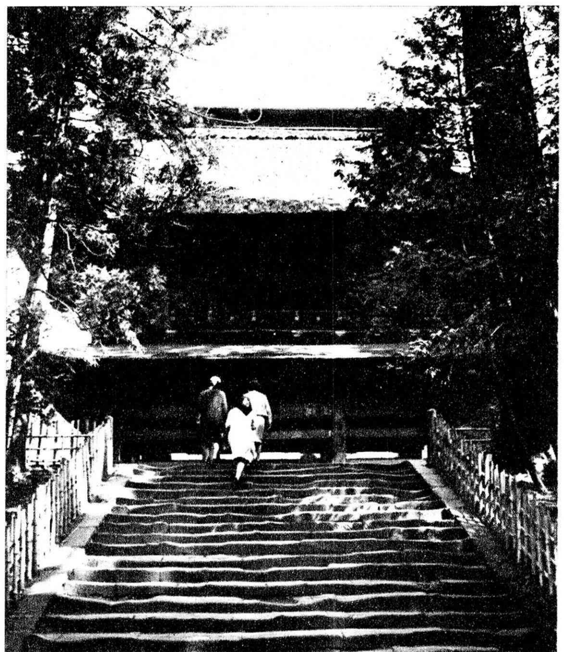
Between Yumoto, where the Hakone area begins, and the lake are such spas as Miyanoshita, Gora, Kowakidani, Owakudani, Sounzan and Tonosawa. Stretching from the north end of the lake is the scenic Sengokuhara Plateau where three golf courses are located. To the southwest of the lake between Hakone and Atami is Jukkoku Pass whence a spectacular view of the Pacific, of the lake and Mt. Fuji can be enjoyed.



Mt. Fuji seen from Lake Ashi

KAMAKURA CITY

Kamakura, a city with a long history, lies in a picturesque valley enclosed on three sides by evergreen hills and with fine sandy beaches. The city boasts a large number of ancient temples and shrines as well as ancient art treasures which represent the Kamakura Period (1192–1333) characterized by the disposition of the people who are frank, simple



Engakuji Temple in Kamakura

and intrepid. The old relics show the high degree of prosperity which Kamakura enjoyed when it was the seat of the Shogunate government.

Of the 65 Buddhist temples and 19 Shinto shrines in the city, the Kenchoji and Engakuji Temples, both *zen* temples, and Tsurugaoka Hachimangu Shrine are probably of the greatest interests to visitors. The *Daibutsu* or Great Buddha, a bronze figure of Amitabha Buddha in a sitting posture, is also the main attraction of the city. The height of the image, which is supposed to have been cast in 1252, is 13 meters and it weighs 121 tons. This image is the second largest of its kind in Japan, the foremost being the one at Nara.

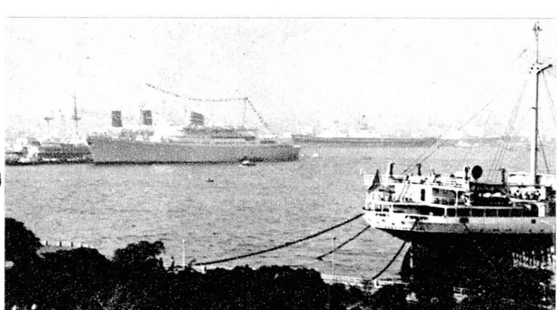


The Great Buddha of Kamakura

YOKOHAMA CITY

Yokohama, a gateway city, is the second largest trading port (the first being Kobe) and the fourth largest city in Japan, with a population of 1,800,000.

The city is the main entrance to Japan for sea-borne visitors. Ocean liners anchor alongside the Osambashi (South Pier), where customs formalities are carried out. Aside from being a port of call for the liners and cruising vessels with tourists from the United States and other free nations, Yokohama is the terminus for the Russian liners operated regularly between Nakhodka and Japan.



The Port of Yokohama

It is only a little more than a century since the Port of Yokohama was laid out, but as one of the ports which Japan opened for foreign trade at the end of Tokugawa Area, it has developed by leaps and bounds with the inflow of Western culture. Goods, people and ideas continually pass through, and many leave their mark on this great port city.

Yokohama has sister-city affiliations with Lyons, France and San Diego, U.S.A.



Chinese Quarter of Yokohama

RECOMMENDED HOTELS

Nikko National Park

NIKKO KANAYA HOTEL:
Near Toshogu Shrine Tel. (Nikko) 4-0550

CHUZENJI KANAYA HOTEL:
On the shore of Lake Chuzenji
Tel. (Nikko) 5-0356

LAKESIDE HOTEL:
On the shore of Lake Chuzenji
Tel. (Nikko) 5-0322

Hakone National Park

FUJIYA HOTEL:
Miyanoshita Spa Tel. (Hakone) 2-2211

FUJIYA HOTEL SENGOKU ANNEX:
Sengokuhara Tel. (Hakone) 4-8511

HOTEL KOWAKIEN:
Nino Taira Tel. (Hakone) 2-2221

HAKONE HOTEL:
Motohakone Tel. (Hakone) 3-6311

Yokohama City

HOTEL NEW GRAND:
Yamashita-cho Tel. (Yokohama) 68-1841

SILK HOTEL:
Yamashita-cho Tel. (Yokohama) 64-0961

YOKOHAMA TOKYU HOTEL:
Minami Saiwai-cho
Tel. (Yokohama) 31-1681

YOKOHAMA PRINCE HOTEL:
Isogo Tel. (Yokohama) 75-1381

Pacific Coast

PACIFIC HOTEL:
Chigasaki City Tel. (Chigasaki) 82-1141





JAPAN'S LANDSCAPES

Photos and Text By YOICHI MIDORIKAWA

As a landscape photographer, I usually make extended trips throughout Japan to snap the scenic beauties. On these occasions, I am frequently asked: "Where can you find the most beautiful landscapes?"

I am always stuck for an answer to this question because Japan abounds in numerous types of landscapes which change during the four seasons. For example, nature at her best can be seen in the mountains, lakes, seas, valleys and gorges, highlands, forests and volcanoes. All of these have their own particular fascination and it is impossible for me to say which is the most beautiful.

Japan is said to be one of the most beautiful countries in the world as far as natural scenic spots are concerned. However, the scale of her landscapes is not as large or as grand as those of continental countries. What then, are the particular characteristics of Japanese landscapes? I believe that they can be expressed by the words "harmony, variation and delicate beauty."

A certain foreign visitor, who is an expert in international tourism, once exclaimed that Japan was the foremost country in the world as far as the abundance of scenic elements in one square mile of land is concerned. I believe that this remarks most effectively express the characteristics of the natural beauty of Japan.

There are 23 national parks at present, the most famous being the Fuji-Hakone-Izu National Park. Here can be found a variety of scenic elements in the form of mountains, lakes and sea coast. The Nikko National Park in the Kanto District, which is also one of the most popular together with Fuji, is a harmonious blend of numerous scenic elements in a limited area represented by mountains, lakes, highlands, forests, gorges, waterfalls and volcanoes.

The intricate complexity of Japanese landscapes can be understood through their geographical characteristics. Japan is an island country and therefore abounds in coastal beauty. The roaring waves of the Pacific Ocean can be seen dashing against the rugged cliffs soaring up over the sea on the coast of the Rikuchu Kaigan National Park in the Tohoku District. The Inland Sea or Seto Naikai National Park in the Chugoku-Shikoku District as well as the Saikai National Park in Kyushu are noted for their beautiful scenes of hundreds of small islets, comparable with those in the Aegean Sea. The Ise-Shima National Park, in the Kinki District, is famous for its so-called Lias-type coastline and beautiful small bays.

Awe-inspiring mountainous landscapes can also be found in abundance because high mountain ranges run through the center of the islands like a great backbone. There are numerous mountains soaring to heights of more than 3,000 meters whose summits are covered with snow even in the summer. One of the most representative alpine national parks is the Chubu Sangaku or Japan Alps in the Chubu District, called the roof of Japan. Because Japan has a relatively heavy precipitation, swift-flowing rivers run down the mountains and have carved the mountainsides in grotesque shapes and created the rugged beauty of gorges. Conical Mt. Fuji is also representative alpine beauty of Japan.

There are about 40 active volcanoes in this country whose craters can be seen spewing smoke all the year round, and these have created their own typical beauty. The Aso National Park in Kyushu is the prime volcanic park in Japan. The caldera lakes which have been formed after water had gathered in extinct craters also present a characteristic natural beauty. The most representative of these lakes are Lakes Akan and Mashu in the Akan National Park in Hokkaido, as well as Lakes Shikotsu and Toya in the Shikotsu-Toya National Park, also in Hokkaido, and Lake Towada in the Towada-Hachimantai National Park in the Tohoku District. Lake Mashu is famous because its waters are the most transparent in the world.

The fact that the Japanese archipelago stretches 2,000 kilometers from north to south also adds various natural beauties to the landscape. The northern seas on the tip of Hokkaido, Japan's northernmost island, are in the sub-frigid zone and covered with ice floes during the winter while in Kyushu, the southernmost island, sub-tropical plants grow in profusion.

However, most of the country is in the temperate zone and effected in winter by the cold winds blowing in from Siberia and in summer by the trade winds from the Pacific Ocean. As a result, the four seasons are clearly delineated. Take for instance, a certain mountain. This changes conspicuously depending on the season. In spring, it is covered with flowers, in summer with verdant green, in autumn with scarlet maple leaves and in winter with snow.

It is no exaggeration to say that every one of the changing landscapes of Japan is beautiful and complicated. I have peeked through the finder and pressed the shutter of my camera on a glaring summer day and on a cold wintry day when my objects are covered with snow, but every time I exclaim: "Japan's natural landscapes are an inexhaustible well of beauty."





Mt. Showa-shinzan, an active volcano in Shikotsu-Toya National Park.



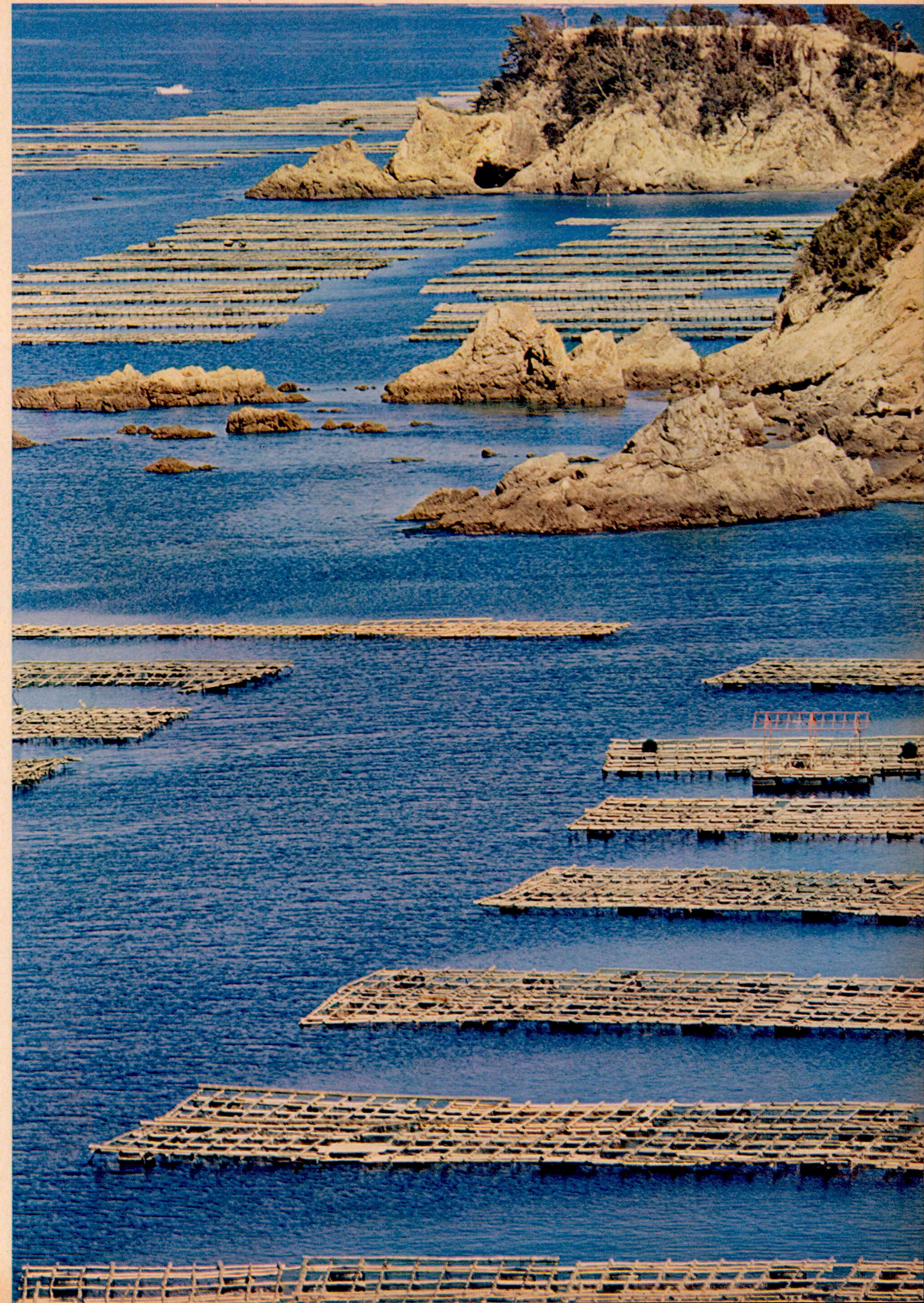
Kamikochi in the Japan Alps National Park.





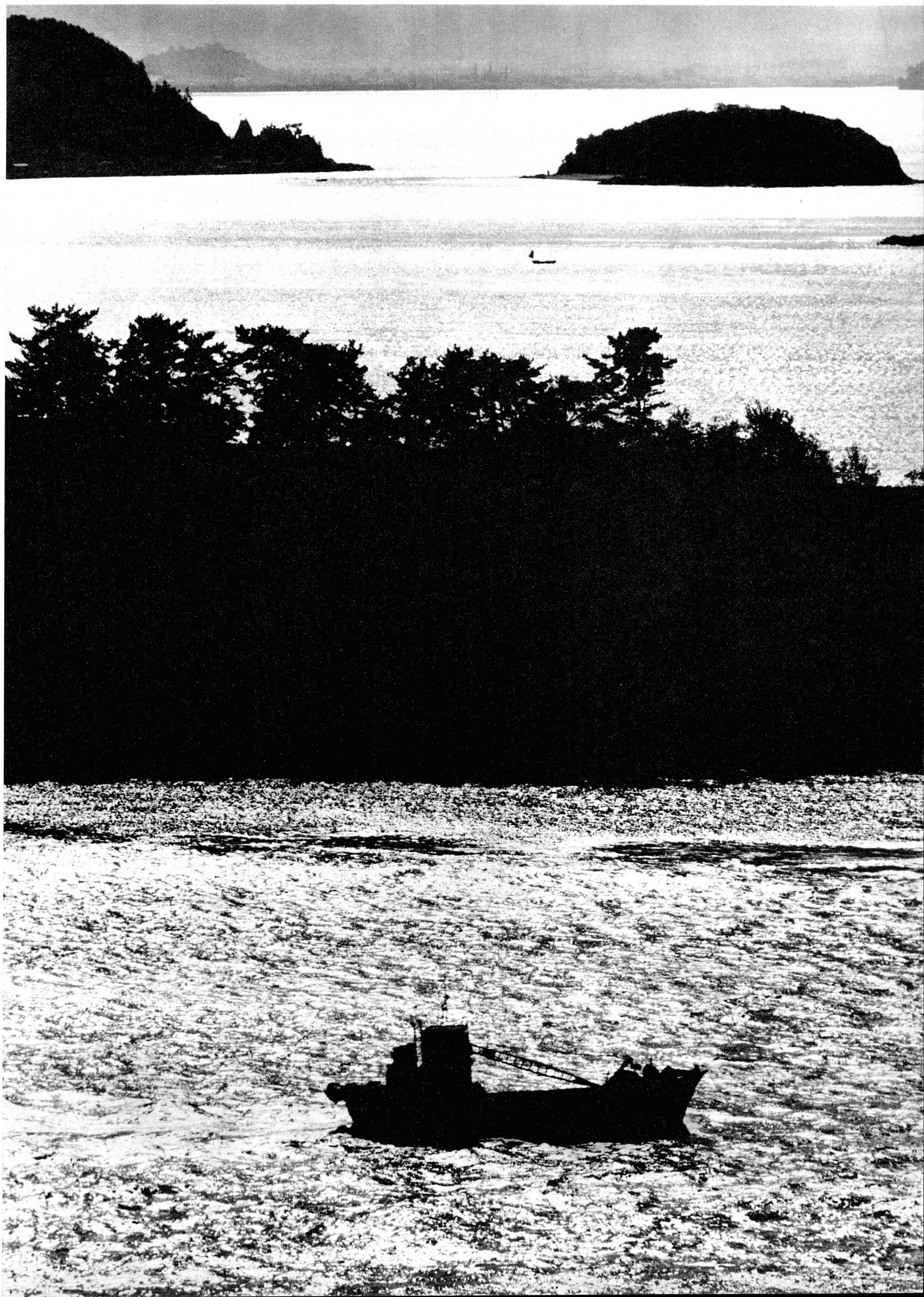
Kujukushima Islands of Saikai National Park.

Ago Bay of Ise-Shima National Park.



Towada National Park in autumn colors.





JAPAN ATTRACTS IMPORTANT CONVENTIONS

Since 1964, international conferences covering academic, technological and other fields have been increasingly held in Japan. Last year this country hosted 108 such conferences, 60 per cent above 1965, embracing 22,895 participants. More than 100 meetings are already scheduled to be held during 1967 as of April. These include the ECAFE-Tokyo Session, International Symposium on Space Technology and Science, the 14th International Students Conference, International Conference on Nuclear Structure, the 20th General Assembly and Meeting of the Executive Committee of the International Union of Official Travel Organizations, and the 13th International Road Congress.

The great success of the Tokyo Olympics proved Japan's ability to manage international events on a large scale, a number of other world athletic meetings have already been held here, the World Exposition for 1970 is to be held in Osaka, the Winter Olympics for 1972 in Sapporo, and the Universiade (World Games of FISU) will meet in Tokyo this summer. The roads, hotels and other facilities newly-constructed or improved for the Olympic Games are also proving excellent for these meetings and international conferences and the large newly-built hotels in Tokyo and Osaka have special meeting rooms of various sizes and related facilities.

There are 17 conference halls including convention hotels in Tokyo with a total capacity for more than 34,000 participants, while Osaka has four with a capacity for 5,200 persons. The convention hotels in Tokyo number eight with a total capacity for 22,000. These are located in the center of the Metropolis and within 30 minutes of the Tokyo International Airport at Haneda. Hotel New Otani has the largest conference room with a capacity for 2,800 and banquet room for 2,000.

The conference rooms are equipped with simultaneous interpreting systems and audio-visual aids. For example, the Tokyo Prince Hotel prepares 7 permanent plus 4 portable channels, though the average number of channels for simultaneous translation is six in English, French, Spanish, German and Japanese. Television relay is also available in the hotel as well as motion-picture facilities, slide projectors, record players and tape recorders.

All the hotels have several restaurants of different national types and bars or coffee shops, some of which command a panoramic view of the Tokyo Skyline. Elaborately designed Japanese-style gardens fascinate the foreign conventioneers, and there are recreation, amusement and shopping centers in and around the hotels.

There are 12 independent conference halls, of which the following two are excellent examples.

The Tokyo Metropolitan Festival Hall is located in a cultural center of the capital at Ueno. The largest conference room holds 2,357 persons and some halls in the building are also utilized for musical performances. Here musicians and orchestras, domestic and those invited from abroad, perform symphonies, concerts, operas or give recitals.

The Kyoto International Conference Hall, inaugurated last September, is situated in quiet and beautiful environments of the ancient capital. The building symbolizes the high level of Japan's construction technology, sciences and culture, is specially designed to handle any international conference, with complete audio-visual equipment, cinemascope motion-picture equipment, television and radio transmitters.

What has made Japan one of the most popular countries for conventions are natural and national attractivenesses as well as availability of complete equipment and facilities.

National parks and scenic spots are abundant, easily accessible from major cities by networks of railways and sightseeing buses. Every program of an international conference ends with a sightseeing trip for a few days when delegates and their wives enjoy themselves seeing more of the country and things Japanese. Even in western-style hotels, they feel a pleasant atmosphere while watching Japanese-style gardens, receiving polite and personal services of tea and "oshibori" (hot or cold face towels). They not only join the prepared programs but also enjoy walking and traveling by themselves, for most Japanese understand English and help them.

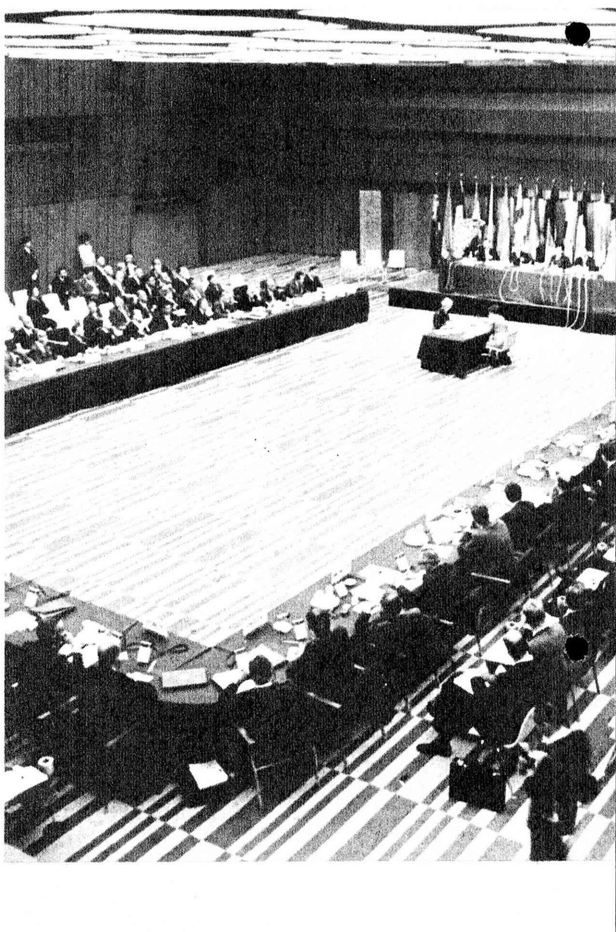
If they wish, they can see traditional arts and crafts being made as well as plants of first-class Japanese manufacturers to see the assembly process of cameras, electric appliances and other representative products of this country. The convention planners usually prepare special programs for wives of conventioneers to learn flower arrangement, tea ceremony, folk dances and provide information for shopping tours. This is yet another reason for the popularity of international conferences in Japan.

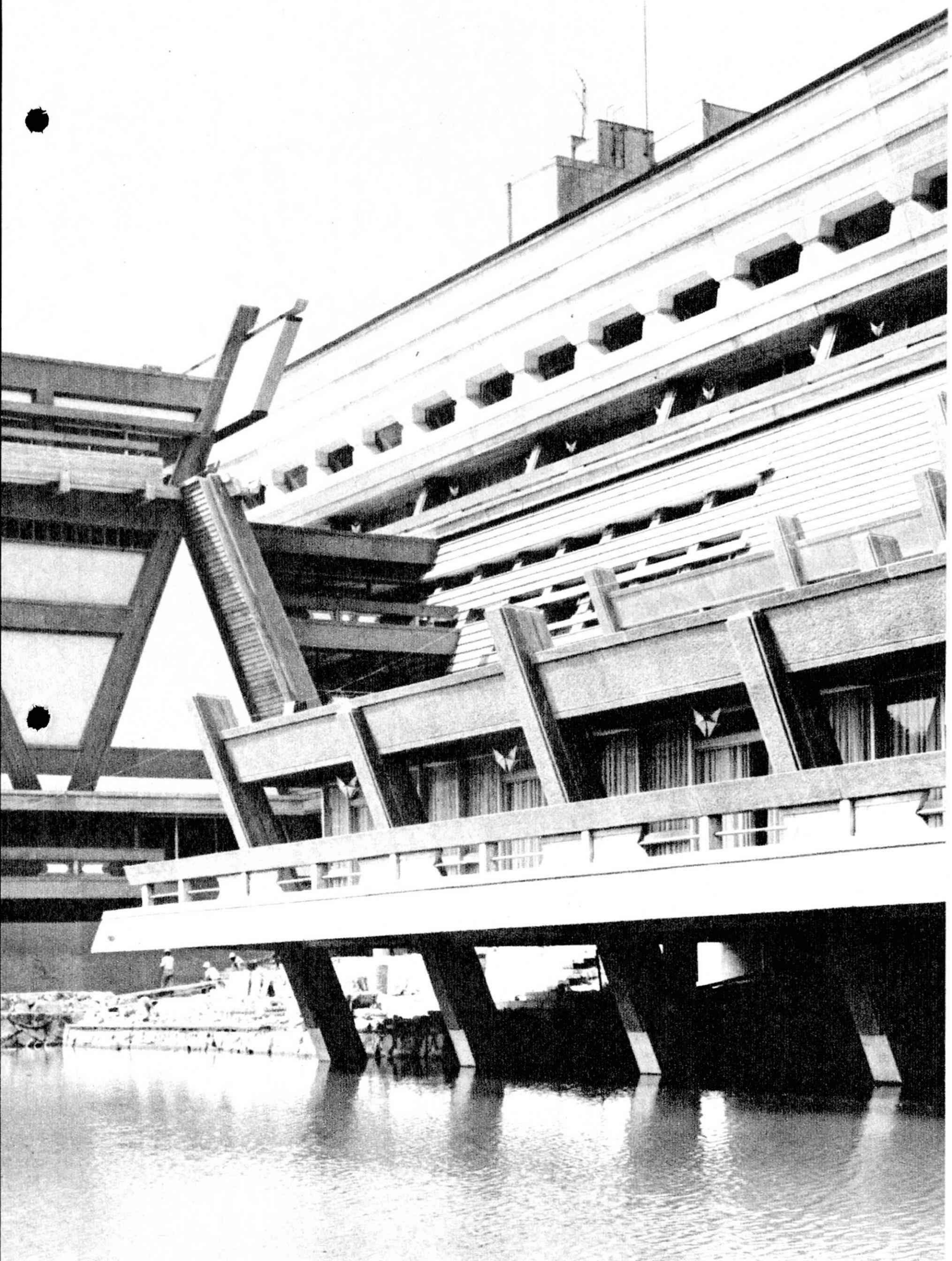
The United Nations designated 1967 as International Tourist Year and the 20th General Assembly and Meeting of the Executive Committee of the International Union of Official Travel Organizations will be held in Tokyo in October this year. Planning of international conferences invited to Japan is usually made in cooperation with the Japan Convention Bureau (established in 1965). It is now a division of the official Japan National Tourist Organization, and engages in collection of information and materials, research and statistics, production of pamphlets for the foreign conference organizers, and consultation and cooperation with them in actual planning.

Next year Japan will celebrate the 100th anniversary of the Meiji Restoration, the starting point of her modernization and industrialization. Though there was interruption and much destruction during World War II, Japanese have rebuilt the nation in twenty years. The rapidly developing industries and sciences called for international exchanges in order to promote growth and contribute to the civilization. Scientific and industrial circles are always ready to welcome or accept the leading trends of the world in their respective grounds.

The 1970 World Exposition in Osaka will be another proof of Japan's cooperation with other countries and her devotion to the cause of world peace. And international conferences will continue to meet here in increasing numbers, where the harmonized blending of East and West is bound to attract and interest people from all parts of the world.

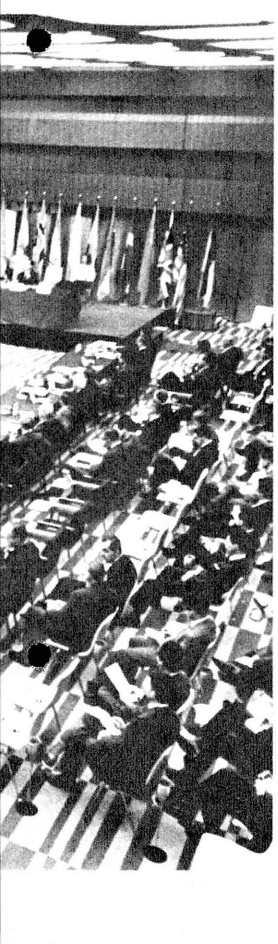






Left: Kyoto International Conference Hall shows traditional "gassho-zukuri" style. Below: The main conference room of the Kyoto International Conference Hall.



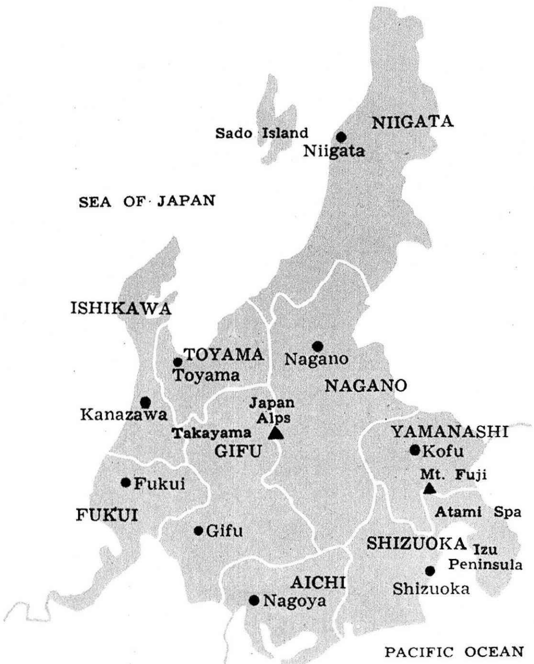




Far Left: Providence Room of Tokyo Prince Hotel, one of the representative convention hotels. Left: Japanese style garden of Hotel New Otani.

WHAT TO SEE IN JAPAN

CHUBU DISTRICT



The Chubu or Central area, where Japan's largest island, Honshu, is at its highest and widest, is divided into three districts: the Central Highland, the Tokai and Hokuriku.

The Central Highland District, forming the roof of Japan, strides over the three prefectures of Gifu, Nagano and Yamanashi. This district is marked by the lofty peaks of the Japan Alps which tower over 3,000 meters above sea level and a number of high volcanoes including Mt. Fuji. South of the Central Highland is the Tokai District consisting of Aichi and Shizuoka prefectures. This district, stretching along the Pacific Ocean, has been and is still playing an important role not only in the tourist industry but also in cultural interchanges between East and West Japan. Facing the Japan sea is the Hokuriku District which consists of the four prefectures of Niigata, Toyama, Fukui and Ishikawa.

MT. FUJI

Mt. Fuji, a conical volcano now dormant and 3,776 meters above sea level, is the highest and the most celebrated mountain in Japan. The main attraction of Fuji-Hakone-Izu National Park, the mountain has been revered by the Japanese as a sacred peak and symbolizing the country, drawing thousands of climbers, both native and foreign.

The climbing season is generally limited to the two months of July and August, but the surrounding district, with its five lakes (Lakes Yamanaka, Kawaguchi, Saiko, Shoji and Motosu), is a favorite year-round resort, offering a variety of recreations in every season. Driving along the roads encircling the base of the mountain is recommended, since one can enjoy the changing views at close range from every direction. Mt. Fuji can be seen at its best from the train window as one rides along the New Tokaido Line between Odawara and Shizuoka.

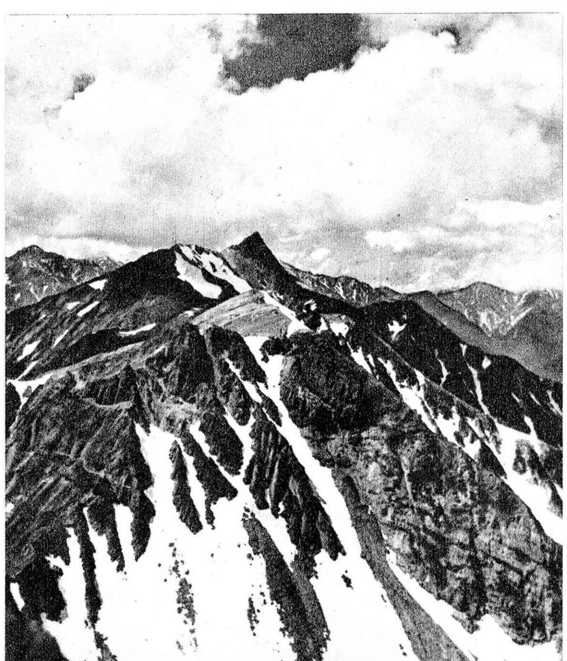


Mt. Fuji seen from Lake Kawaguchi

CHUBU SANGAKU NATIONAL PARK

The representative sightseeing spot in the Central Highlands is the Chubu Sangaku National Park which comprises the peaks of the Japan Alps. As Mt. Fuji represents the beauty of an individual mountain, the Japan Alps demonstrate the foremost of Japan's mountain ranges. The name Japan Alps was first used by Mr. William Gowland, an English engineer, and made widely known by the Rev. Walter Weston, who explored the area and formed the first Japanese Alpine Club.

Kamikochi Plateau, surrounded by the rocky peaks of the Japan Alps, is the center of the park. With its fine scenery, beautiful lakes, and cool, bracing air, it is ideal for camping, climbing, fishing, boating and other summer sports.



Mt. Yari of the Japan Alps

IZU PENINSULA & ATAMI

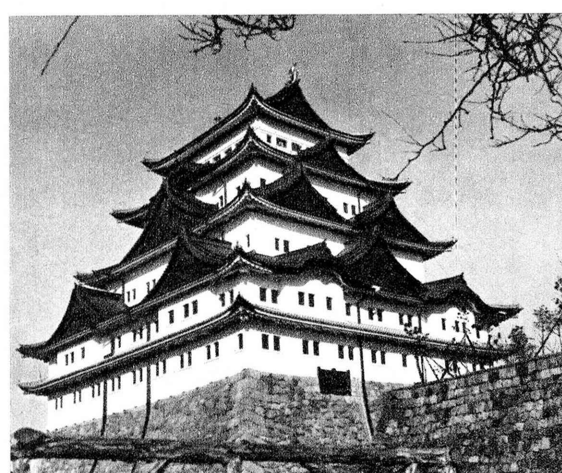
The volcanic Izu peninsula, jutting out into the Pacific Ocean, is part of Fuji-Hakone-Izu National Park and blessed with a congenial climate and splendid scenery. Izu is noted for its many-hot-spring resorts. Among them, Atami, located in the neck of the peninsula and favored for its superb shoreline, is most popular. Today, Atami is the most thriving hot-spring resort in Japan with more than 350 hotels and inns.



Beautiful fireworks of Atami

NAGOYA CITY

Nagoya, the third largest city in Japan with a population of over 1,900,000 is the capital of Aichi Prefecture and serves as an important port and the center of the large industrial zone. Nagoya Castle with a five-storied donjon, originally built in 1612 and reconstructed in 1959 is the symbol of the city and attracts many sightseers. Nagoya is also famous for its *shippo-yaki* or cloisonne.

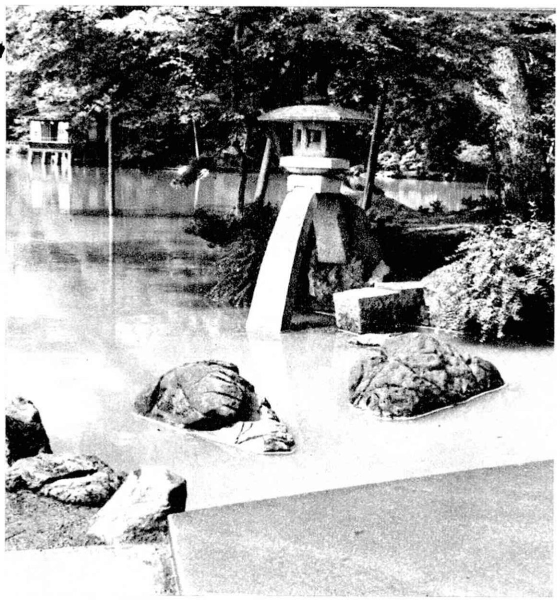


Nagoya Castle, a symbol of the city

KANAZAWA CITY & KENROKU PARK

Kanazawa is the largest city in the Hokuriku District and famous as a castle town. The city preserves the features of the old castle town which prospered in feudal ages. The prevalence of *noh* drama, tea ceremony and flower arrangement among the citizens is a result of the long period of unbroken peace which their ancestors enjoyed.

In the heart of the city lies the famous Kenroku-en, one of the three most beautiful parks in the country.



Kenroku-en Park in Kanazawa City

UKAI (CORMORANT FISHING)

The foremost tourist attraction of Gifu Prefecture is *ukai* or cormorant fishing on the Nagara River, with a history of more than 1,200 years. Cormorants, which wear a cord around the base of their necks to prevent them from swallowing the catches, dive and catch *ayu*, a sweetfish highly esteemed for its flavor.

The tourists aboard the roofed pleasure boat bedecked with elegant lanterns enjoy delicous *ayu* dishes and the immediate sight of cormorant fishing by fishermen in their traditional costume.



Cormorant fishing on the Nagara River

TAKAYAMA FESTIVAL

Takayama, on the lap of the Japan Alps, is well known for its Takayama Festival. This is held on April 14th, 15th and again on September 14th and 15th. On the festival days, colorful floats move in a gorgious procession displaying the elaborate arts and crafts of ancient Takayama, the cream of old Japan's local culture.



Float Drawing Festival of Takayama

SADO OKESA

Sado Island off the west coast of Niigata Prefecture is the fifth largest of the islands forming Japan, coming after Shikoku, and a popular summer resort. For many years it was the place of exile for important personages. The gold mines, no longer productive, were a great source of wealth for the Tokugawa Shogunate. The local song, *Sado Okesa* is known throughout Japan and is the basis for a popular dance.



"Sado Okesa," a popular folk dance

EIHEIJI TEMPLE

The Eiheiji Temple, situated near Fukui City, is celebrated as one of the two headquarters of the Soto sect of Zen Buddhism. The other is the Sojiji Temple at Yokohama. Eiheiji was founded by the famous priest Dogen in the 13th century. Lying at the foot of a hill in a dense forest of tall Japanese cedars, the temple grounds cover 33 hectares. The temple itself consists of over 70 buildings connected by corridors extending deep into the forest. More than 100 priests live in the temple, take part in its ceremonies, and practice the austere life of Zen.



Eiheiji, a famous Zen temple near Fukui

RECOMMENDED HOTELS

Izu Area

NEW FUJIYA HOTEL:
Atami Spa Tel. (Atami) 81-0111

KAWANA HOTEL:
Ito City Tel. (Ito) 37-3191

SHIMODA TOKYU HOTEL:
Shimoda Tel. (Shimoda) 2-2411

Mt. Fuji Area

FUJI VIEW HOTEL:
On the shore of Lake Kawaguchi
Tel. (Katsuyama) 8, 13, 47

HOTEL MT. FUJI:
Near Lake Yamanaka
Tel. (Yoshida) 2-2501

Nagoya City

INTERNATIONAL HOTEL NAGOYA:
Sakae-cho Tel. (Nagoya) 961-3111

NAGOYA MIYAKO HOTEL:
Nishiyanagi-cho Tel. (Nagoya) 571-3211

Kanazawa

KANAZAWA MIYAKO HOTEL:
Kanazawa City Tel. (Kanazawa) 31-2202

Japan Alps

KAMIKOCHI IMPERIAL HOTEL:
Kamikochi Tel. (Kamikochi) 1, 2, 4

HAKUBA TOKYU HOTEL:
Hosono Tel. (Hakuba) 150, 151

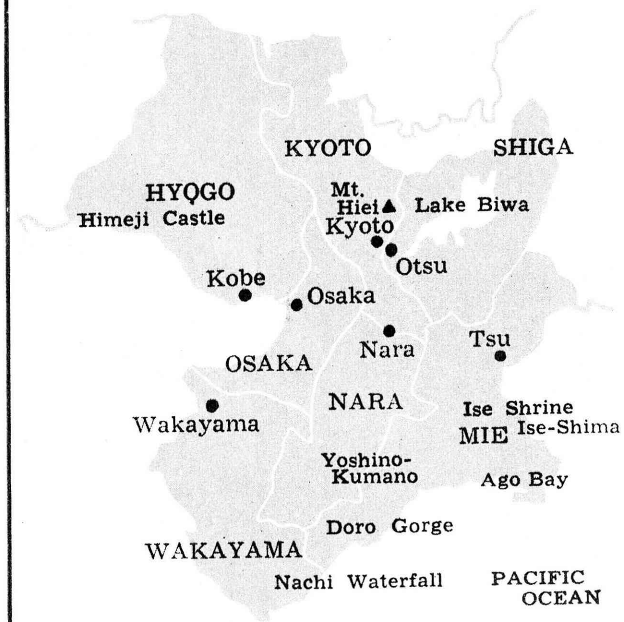
Joshinetsu Kogen National Park

AKAKURA KANKO HOTEL:
Akakura Spa Tel. (Akakura) 15, 38

KARUIZAWA MAMPEI HOTEL:
Karuizawa Tel. (Karuizawa) 2771

WHAT TO SEE IN JAPAN

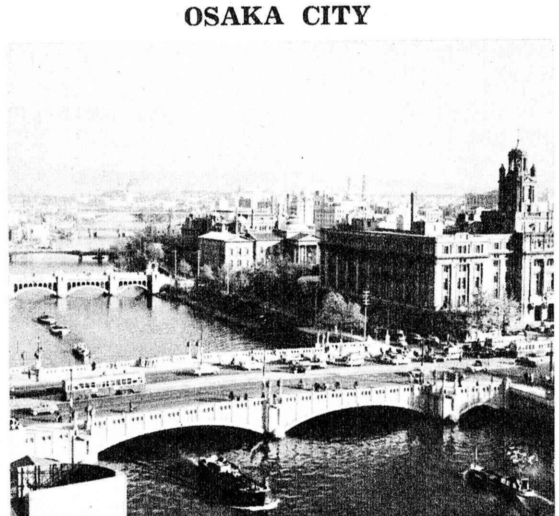
KINKI DISTRICT



The Kinki District, called Kansai, is the cradle of Japanese civilization and today the economic, industrial and cultural center of West Japan. Administratively, the district consists of the seven prefectures of Osaka, Hyogo, Kyoto, Nara, Shiga, Mie and Wakayama.

Kansai abounds in tourist attractions. Kyoto and Nara, two ancient capitals and the world-famous treasure house of Buddhist art, Ise-Shima National Park—a sunny beach park famous as the birthplace of cultured pearl, Yoshino-Kumano National Park, the two modern industrial cities of Osaka and Kobe, and Lake Biwa, Japan's largest lake. Truly the tourist attractions of this district are limitless and rich in variety.

OSAKA CITY



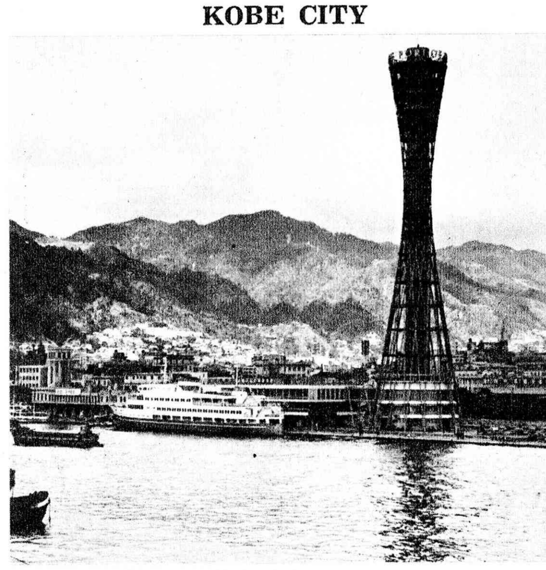
The business center of Osaka

The City of Osaka, now attracting worldwide attention as the site for 1970 World Exposition, is the second largest city next to Tokyo in Japan with a population of 3,200,000. It is a commercial, industrial as well as administrative center of West Japan, and with Tokyo shares over the Japanese economy and culture. Many industrial ventures have had their origin in Osaka, especially newspapers as well as department stores and most of the important entertainment enterprises.

Situated around the River Yodo which flows into Osaka Bay, the city is crisscrossed with many canals, for which reason it is often called the "town of water." Its greatest attraction is the magnificent Osaka Castle—originally built in 1586 by Toyotomi Hideyoshi and reconstructed in 1931, the Bunrakuza—the only theater in the country devoted solely to the traditional *bunraku* puppet shows, and its Dotonbori area—an amusement quarter.

Osaka is also the transportation and communication center of West Japan. The main lines of the Japanese National Railways, private railways, highways, international and domestic airlines and sea lines converge on the city.

KOBE CITY

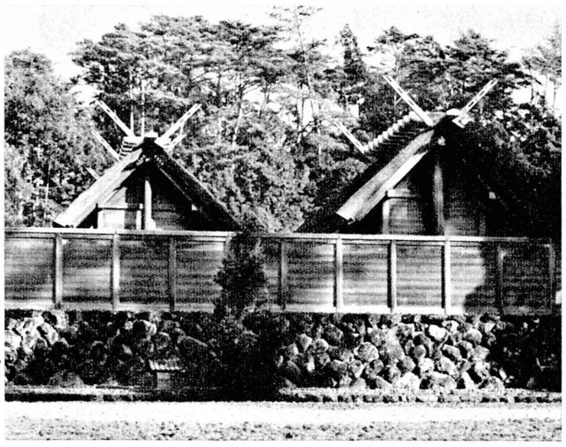


The Port Tower of Kobe

Kobe is the largest port city in Japan as well as in the Far East handling more than 7,000 ocean vessels annually, and familiar to foreign tourists, as with Yokohama it is one of the two main front gateways to Japan by sea.

The city itself is favored with such places of interest as the Rokko Mountain Range which is a part of the Inland Sea National Park, Suma Beach and Arima Hot Springs. Souvenir shops enjoy a well-established popularity among tourists for the shopping convenience they offer. It also offers a platable food *"sake,"* Japanese rice wine, brewed at Nada and Kobe beef that never fails to satisfy the tourist's appetite.

ISE-SHIMA NATIONAL PARK



Japan's most venerated Ise Grand Shrine

The Ise-Shima National Park is a sunny beach park of shrine and pearl fame. The Grand Shrine of Ise, consisting of the Naiku (Inner Shrine) and the Geku (Outer Shrine), is the most venerated of all the Shinto shrines in the country. The shrine buildings have preserved their original form for nearly 2,000 years. Shima is a fine beach park and the birthplace of cultured pearls, one of Japan's most popular exports. On the mirror calm waters of Ago Bay, the scenic center of the area which is dotted with lovely pine-clad islands, are many rafts supporting pearl oysters, where woman divers collect mother of pearl.

HIMEJI CASTLE

Among the many castles, Himeji in Hyogo Prefecture, built in the early 17th century, is considered to be the most beautiful. It consists of a five-story donjon, three-story keeps, covered passages connecting the donjon and keeps, turrets and gates. The castle is also called the Shirasagi (White Heron) because all the structures are plastered white, giving the effect at a distance of the white silhouette of the bird that frequents the rice-fields of the plain.



"Shirasagi" or White Heron Castle of Himeji

YOSHINO-KUMANO NATIONAL PARK

The Yoshino-Kumano National Park features such contrasts of scenery as Mt. Yoshino, the Kumano River and the splendid coastal scenery of the Kii Peninsula.

Mt. Yoshino, with a long history and various legends, is famous for its cherry-trees, *"Yoshino-sakura,"* the most popular and beloved type of what is considered Japan's national flower. The Doro Gorge, counted among the finest gorges in Japan, the Nachi Waterfall whose waters cascade down from a height of 130 meters, many shrines and temples with long histories attract sightseers from all over the country.

LAKE BIWA

Lake Biwa near Kyoto at the eastern foot of Mt. Hiei is the largest fresh-water lake. It is so named because of the likeness of its shape to the musical instrument of the same name. The Lake Biwa region abounds in places of historic interest and scenic value.

RECOMMENDED HOTELS

Osaka City

HOTEL HANSHIN:
Near Osaka Station Tel. (Osaka) 344-1661

HOTEL NEW HANKYU:
Kobuka-cho, Kita-ku Tel. (Osaka) 372-5101

HOTEL NEW OSAKA:
Nakanoshima, Kita-ku
Tel. (Osaka) 441-1431

HOTEL OSAKA GRAND:
Nakanoshima, Kita-ku
Tel. (Osaka) 202-1212

INTERNATIONAL HOTEL:
Uchi Honcho, Higashi-ku
Tel. (Osaka) 941-2661

OSAKA MIYAKO HOTEL:
Horikoshi-cho, Tennoji-ku
Tel. (Osaka) 779-1501

OSAKA ROYAL HOTEL:
Tamae-cho, Naka-ku Tel. (Osaka) 448-1121

TOHO HOTEL:
Bakuro-cho, Higashi-ku
Tel. (Osaka) 261-0151

Kobe City

KOBE INTERNATIONAL HOTEL:
Goko-dori, Fukiai-ku Tel. (Kobe) 22-8051

NEW PORT HOTEL:
Hamabe-dori, Fukiai-ku
Tel. (Kobe) 23-4171

ORIENTAL HOTEL:
Kyomachi, Ikuta-ku Tel. (Kobe) 33-8111

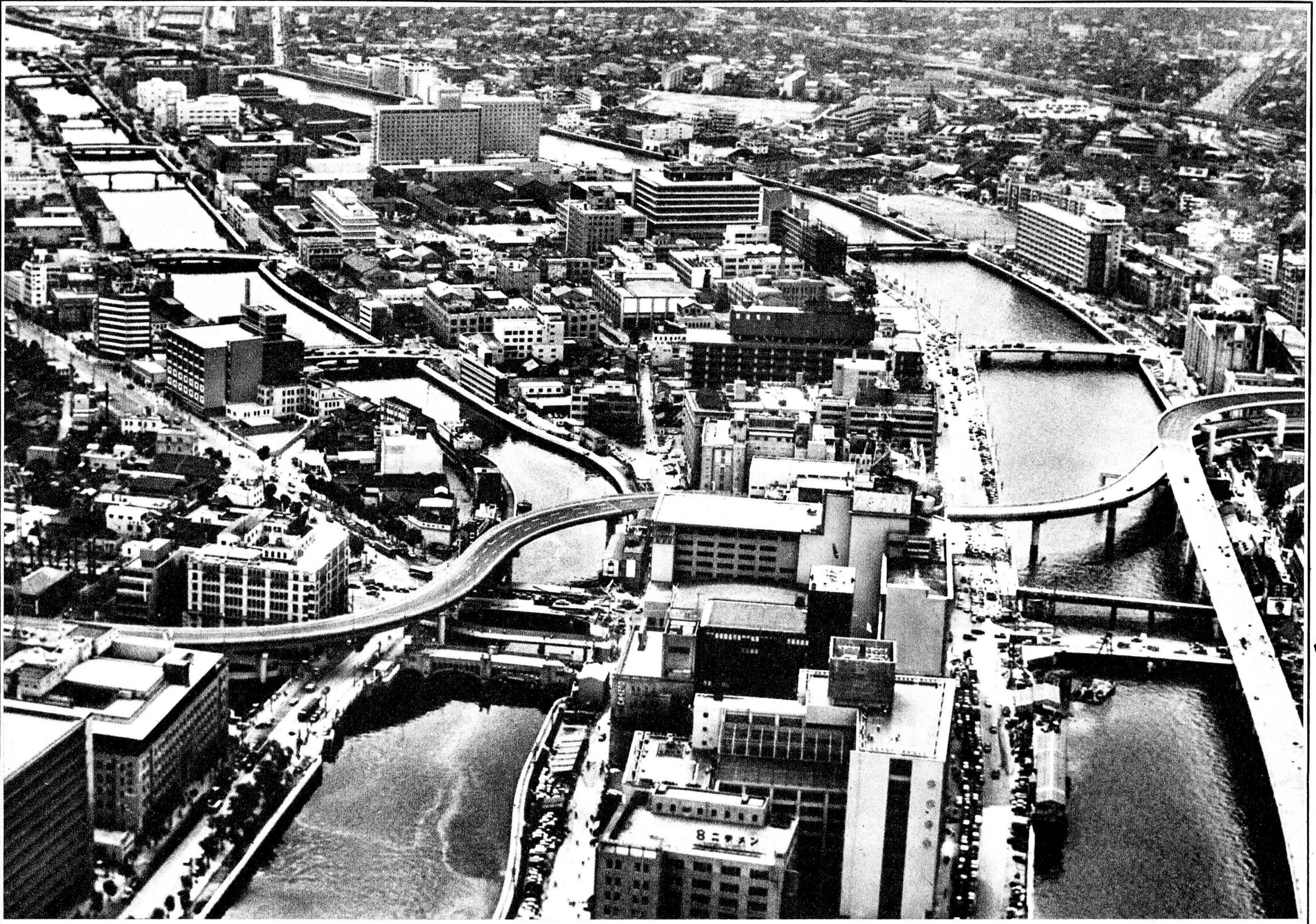
Lake Biwa

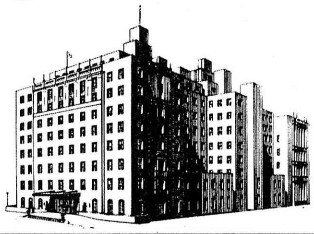
BIWAKO HOTEL:
Otsu City Tel. (Otsu) 2-1255

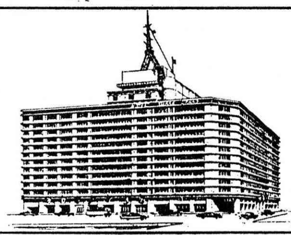
Ise-Shima

SHIMA KANKO HOTEL:
Shima Tel. (Kashikojima) 50

INTERNATIONAL HOTEL TOBA:
Toba City Tel. (Toba) 3121/9



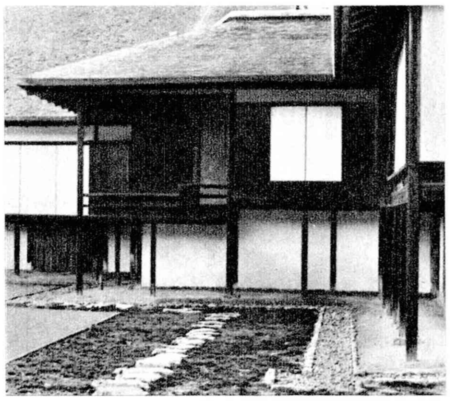






KYOTO: the inexhaustible

Text by OTIS CARY



Katsura Imperial Villa.

EVERY nation renowned in history has had a city which has been central in its development. London, Paris, Moscow, Peking, New York, Rome—a national culture seems to require at least one city through which to express itself and from which its distinctive qualities rise and elevate the unique qualities of that particular civilization. It need not be the capital, although it often is. Such a city can afford to let others have their various specialties confident in their own knowledge of their essential superiority and worth to give life to the whole nation's culture, permeating its every crevice.

Such a city is Kyoto. There is Osaka and Tokyo (Edo), Nagoya and Nagasaki but without Kyoto they would be caught short unable to express their real inner self, wondering where to turn for the essense of their culture which makes them Japanese. For it is in Kyoto where the distinctive Japanese qualities have been nurtured for more than a thousand years since the days of the Fujiwara. Whether architecture or art, the garden or the tea ceremony, *gagaku* (the court music), dancing, or Noh—there is no portion of Japanese culture which can be said to have prospered without the influence of Kyoto

Interestingly enough this is so taken for granted by the Japanese that it takes the perceiving western tourist to realize that only when he has come to Kyoto has he actually arrived in the real Japan. It is easy to belittle the megalopolis of Tokyo, but it is more difficult to come to feel the essence of Japanese culture which can be sensed even in the air of Kyoto.

THERE is a Kyoto for everyone and each deserves a hearing. The most obvious Kyoto is the Kyoto of "a thousand temples" (although it is easy to find authorities which speak of more than three thousand!) to which should be added the shrines. From the moment one emerges from the New Tokaido Line Station and heads up over the overpass "the largest wooden roof in the world" of the Higashi Honganji spreads itself before the viewer's eye and Nishi Honganji nearby is in evidence. Looking out over the city there is an abundance of these roofs as though some omniscient hand had made *tsunami* of tiles and then suspended their animation.

Any tour will take in a half dozen of these temples and each will repay the curiosity of the interested viewer. Perhaps Sanjusangendo with its thousand images deserves a special look, for the humor and execution of the score or more figures on the reverse side of the hall from the thousand figures. Then, stepping out onto the veranda one can relive the feel of the martial arts of medieval days. The delicate carved wood work supporting the beams of the roof have been eaten away by the arrows that were shot in tournaments down the whole length of the veranda and necessitated one side of the pillars to be cased in iron aprons some of which have, in turn, been perforated. At the mid-point at the top of the trajectory of the arrows the damage has been greatest and a sharp eye can spot arrows, with a little imagination still quivering, lodged up in the eaves caught in midflight from the long bow of some forgotten warrior.

While pursuing the temples one can get caught in the luxury of the Momoyama Period at its height in Nishi Honganji and taste of the splendor of Hideyoshi's days and the emerging tea ceremony with its contrasting simplicity. And, of course, there are the temple-related "pavilions" of Gold and Silver which make one realize that the gardens are important in themselves.

These lead one into the many gardens of Daitokuji, the stark wonder of rocks and sand of Ryoanji or the isolated charm of Entsuji.

THERE is a Kyoto for everyone and after some time it occurs to one that "borrowing" seems to be a necessary concept for a successful Japanese cultural development. Borrowing, but in the process making it one's own inimitably and irrevocably. The Chinese influences are not difficult to see, but when they are worked over in wood, natural untreated wood and given a few centuries to age, they are only Japanese. Then, another kind of borrowing emerges which the Japanese themselves recognize.

The *shakkei* (the borrowed background) is a vital part of many of the gardens along the Higashiyama side of the city. The approach indicated is to use not only all the elements available in the limited confines of one's own garden, but one's neighbor's as well. Thus, the trees beyond the wall, the temple roofs further in the background and a pagoda if possible, and then the Higashiyama hills themselves, all become part of one's own garden. On a summer night (August 16) the great figure of Daimonji lit up at *Obon* time enhances the beauty of many private gardens.

In the beautiful private gardens of the Higashiyama area water is another borrowed property. Perhaps nowhere else is the same water used and re-used so effectively and efficiently. Not in the manner of modern fountains with their mechanical pumps and colored lights re-using the same water on queue at the turn of a remote control switch from an arm chair, but of water flowing through one garden and into the next all along the Higashiyama villas until finally it empties, still clear, into the river Kamo. Here one can again be captured by its sparkling beauty of an evening as one dines out on the *yuka* (the platforms built out over the river in the summer months) at any of the scores of restaurants and tea houses bordering the river.

AND here again is another Kyoto, the gourmet's city. The variety and excellence of the Kyoto cuisine can fit any season, but perhaps the best is during the summer months. While it is often warmer than one would wish, out on the *yuka* with the Kamo waters flowing beneath and the muffled sounds of the city turning from its daytime tasks to the more natural requirements of relaxation of a day's work well-done one can wonder how there could possibly be a better method of "air-conditioning," especially after a bath and a change into a light *yukata*

with a fan in one hand, as the lights of restaurants across the river dance in the waters.

Down the river the Minamiza Kabuki Theater, massive but with a gracefully curved roof, will catch the eye, and lead one to the Kyoto of entertainment. The chilly winter winds at the time of the *kaomise* (literally, the showing of the faces) performance of the greatest *kabuki* actors in all of Japan in December give way as the spring comes on to entice one to wander through the alleys and by-ways of Gion, the famous *geisha* quarter. Soon a young *maiko* in the tallest of *geta* will swish by with her attendant a step behind, walking gracefully over flat stones so expertly matched that they actually feel soft to the foot. This is far from "cobble-stoning," but is almost a matched mosaic of a street laid down in distant Tokugawa times centuries ago.

Then again there is the Kyoto of the dances (Kamogawa Odori, Kitano Odori, and so on), in which scores of famed *geisha* perform in unison, and the Kyoto of festivals. It is difficult indeed to find a day in Kyoto there is not some festival somewhere. Of special interest are the three great festivals—in the fall the Jidai Matsuri (the "period" festival depicting all the past eras in Kyoto's twelve centuries of history), in July the magnificent Gion Festival (laboriously prepared for by each quarter of the city supporting one of the more than twenty hand-drawn floats of ancient design), and the Aoi Matsuri (the Hollyhock Festival with ancient costumes in a colorful parade in the spring).

EVENTUALLY Kyoto becomes a part of even the casual visitor and he finds that he must take some of it with him. One way is to preserve it on film, and indeed there is a picture in whatever direction one turns. Or perhaps some object may recall this treasure-trove of a city. The curio and antique shops of Furumonzen and Shinmonzen overshadow in elegance but not in interest the second-hand stores of Teramachi and Nijo. Or perhaps one will choose from the traditional handicrafts after watching an artisan shape a fan or a parasol from a single length of bamboo, a weaver working on brocade, a wood-block printer, a lacquer or damascene artist or a potter at his wheel.

When Emperor Kammu founded Kyoto in the remote year of 794 it is said that he took great care, according to the Chinese concept, to guard the northern approaches of the city from easy access by the devil. Only when he was satisfied with the stalwart majesty of Mt. Hiei to the northeast and Mt. Atago to the northwest did he finally approve of the site. Up until this time with the slight exception of Nara which was the capital for three-quarters of a century the capital had constantly moved. It finally settled in Kyoto, the Miyako, for more than a thousand years.

A single city, indeed, but a Kyoto with so many Kyotos within it—perhaps enough different Kyotos to supply each of the emperors who lived here with his own! Certainly enough for interested traveller or dedicated student. Kyoto is an inexhaustible source of interest, the essence of Japan.



The city of Kyoto as seen from Kyoto Tower. The most prominent scene which comes into view is the tiles on the roofs of houses. At left is the Higashi Honganji Temple.

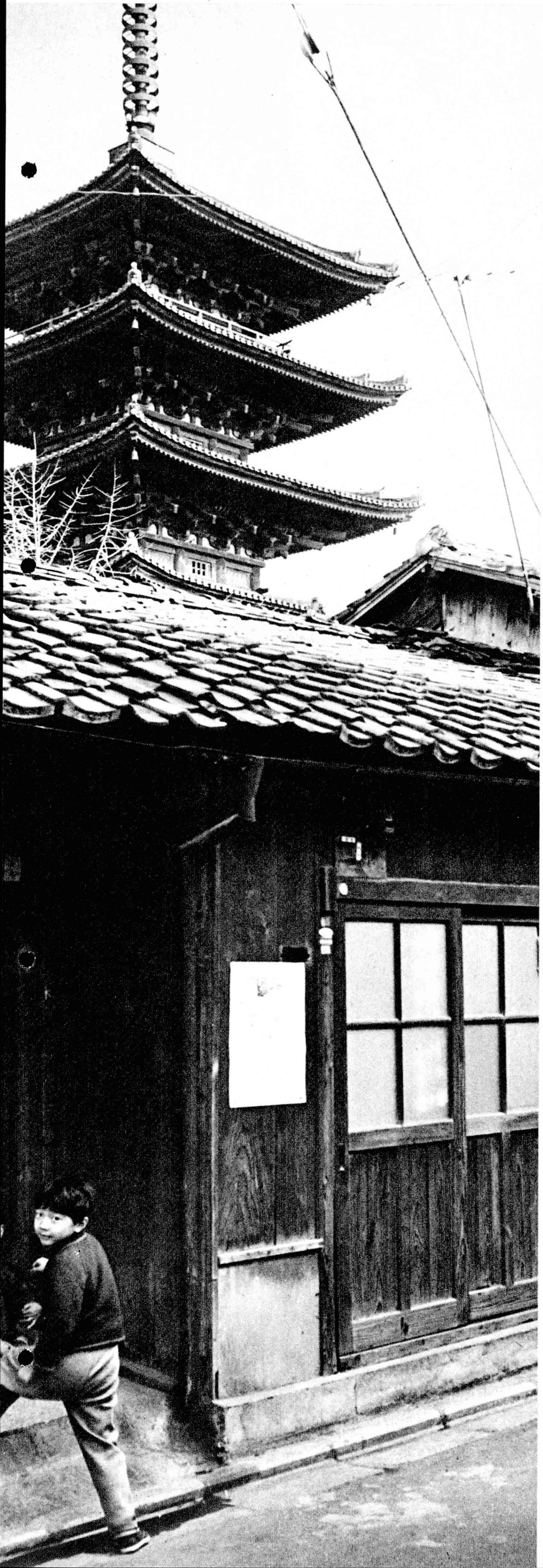


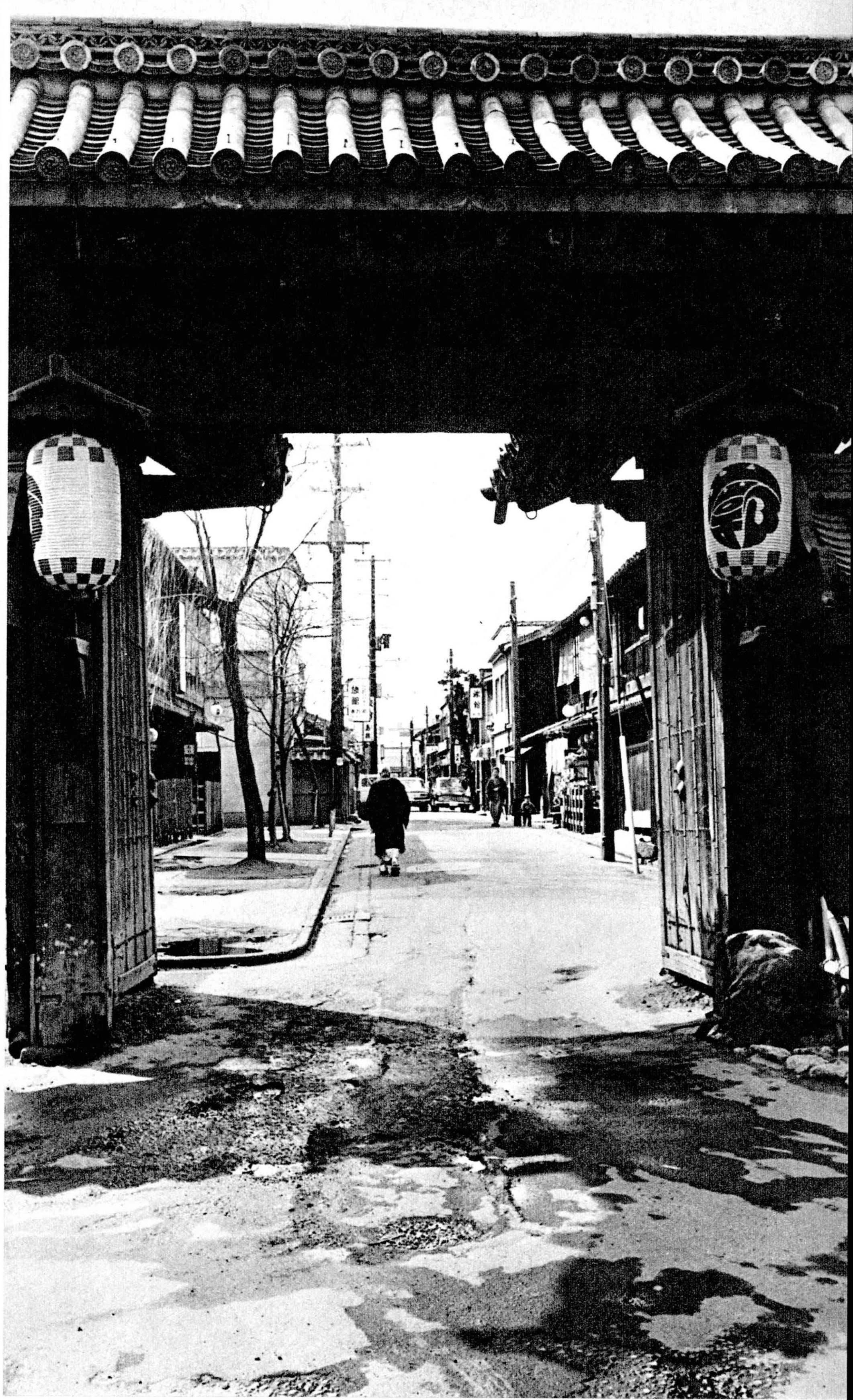
An old Kyoto-style residential house in Nishijin. The side of the house facing the street is characterized by the straight wooden bars, creating a typically Kyoto mood.



The pleasure quarter called "Gion" is not only one of the main attractions of Kyoto but is also known throughout the country. Many "maiko" or "geisha" girls live in Gion. The district is quiet in the daytime but comes to life at night.







It is said that about one-fourth of Japan's national treasures are in Kyoto. The citizens of the ancient capital can be said to be virtually living with the country's cultural assets. Left: The Five Storied Pagoda of Yasaka. It was constructed in 1440 and is 40 meters tall. Above: Shimabara District.

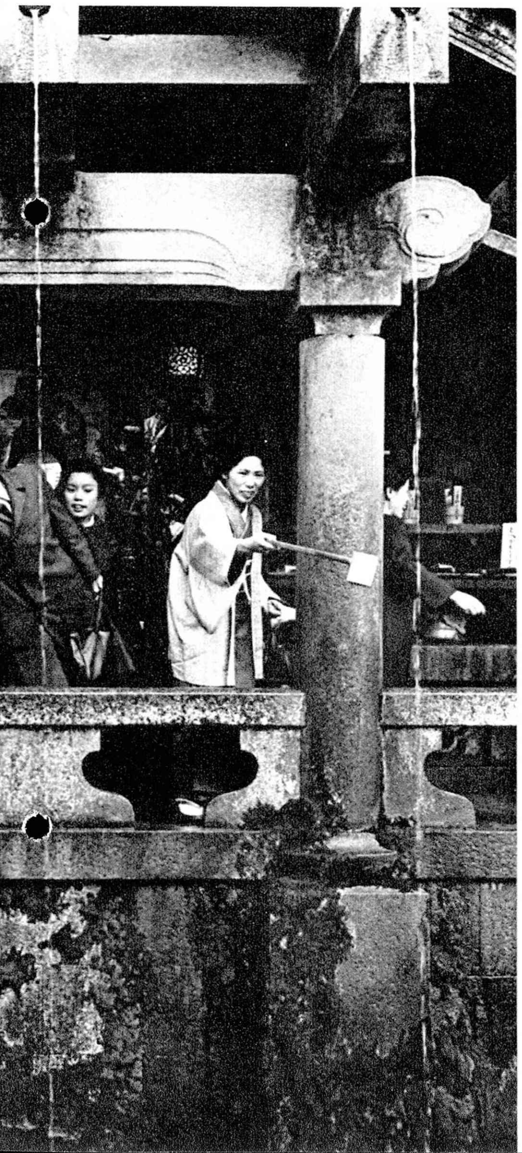
Right: The Rock Garden of Ryoanji Temple. Containing only rocks and sand, it is regarded as one of the masterpieces of Soami, who was greatly influenced by Zen philosophy. Below left: The Main Hall of Kiyomizudera Temple stands on a cliff. There is a wide wooden veranda in front, from which a panoramic view of Kyoto can be seen. Below middle: At the compound of Kiyomizudera. Below right: Sanjusangendo Hall. Inside the hall are housed more than 1,000 fine Buddhist images.













KYOTO GUIDE

REGULAR SIGHTSEEING BUS TOURS

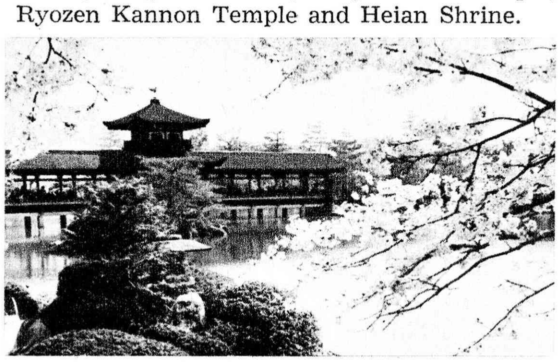
JTB'S TOURS

KYOTO MORNING TOUR:
(9:30 a.m.—12:45 p.m.) $3.40
Places of visit: Higashi Honganji Temple, Old Imperial Palace or Daisen-in Garden, Kinkakuji Temple (Golden Pavilion) and Nijo Castle.



Kinkakuji Temple

KYOTO AFTERNOON TOUR:
(2:00 p.m.—5:30 p.m.) $3.40
Sanjusangendo Hall, Kiyomizu Temple, Ryozen Kannon Temple and Heian Shrine.



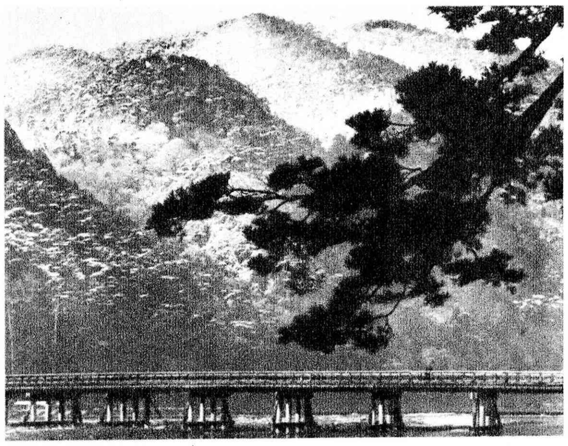
Heian Shrine

KYOTO GARDEN TOUR:
(1:30 p.m.—6:00 p.m.) $5.00
Hill Garden of Murin-an, Rock Garden of Ryoanji Temple, Landscape Garden of Tenryuji Temple and Moss Garden of Saihoji Temple.

KYOTO ART & CRAFT TOUR:
(9:00 a.m.—12:30 p.m.) $5.00
Dyeing factory, Lacquer ware factory, Printing factory and Nishijin Silk Museum.

KYOTO GOLDEN NIGHT TOUR:
(6:00 p.m.—11:30 p.m.) $15
Folk dance and *koto* (a Japanese string instrument) performances at Shorenin Temple. Sukiyaki party with *geisha* at a Japanese restaurant. Performance of tea ceremony, flower arrangement, court music and dance and puppet show at Gion Corner. Gala stage show at Night Club Bel Ami.

Free pick-up services are available at representative hotels. For further information and reservation, contact JTB's Kyoto Office. Tel. (Kyoto) 37-5586, 5588



Arashiyama Park

FUJITA'S TOURS

KYOTO MORNING TOUR:
(8:50 a.m.—12:30 a.m.) $2.80
Places of visit: Rock Garden of Ryoanji Temple, Arashiyama Park, Heian Shrine and Kinkakuji.

KYOTO AFTERNOON TOUR:
(1:50 p.m.—5:30 p.m.) $2.80
Sanjusangendo Hall, Nijo Castle, Higashiyama Lookout and a *sake* brewery factory in Fushimi or a typical Japanese private home.



Nijo Castle

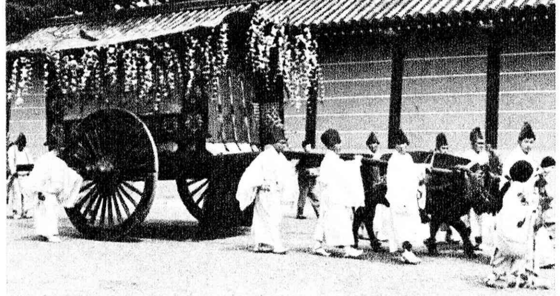
KYOTO ARTS & CRAFTS TOUR:
(1:50 p.m.—5:30 p.m.) $1.40
Uchida Woodblock Prints, Oridono Silk, Amita Damascene, Inaba Cloisonne and Yokoyama Arts & Crafts.

Free pick-up services are available at the representative hotels. For reservation and further information, contact Fujita's Kyoto Office. Tel. 77-7041 (Miyako Hotel lobby) and 23-0300 (International Hotel Kyoto lobby).

ANNUAL FESTIVALS

Aoi Matsuri or Hollyhock Festival

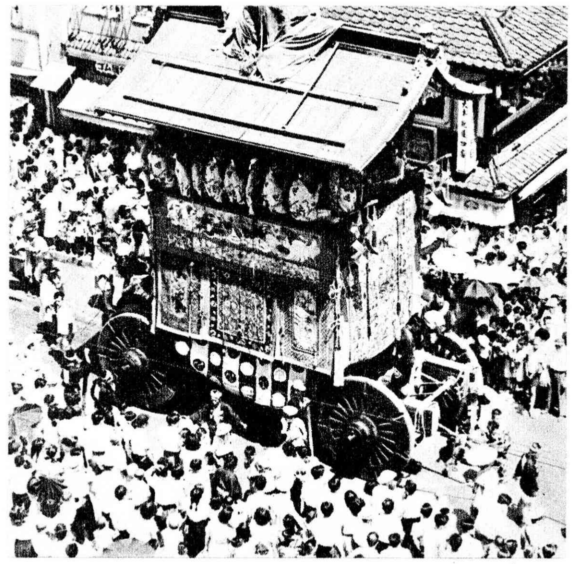
May 15th. This festival is an interesting reproduction of the Imperial processions that were made in the feudal days to the Kamigamo and Shimogamo Shrines to pay homage there. An Imperial messenger and his suite, in full court costume, proceed in a colorful procession from the Old Imperial Palace to the shrines, accompanied by gendarmes, pages, halberd bearers and other followers, and escort at hollyhock-decorated Imperial chariot drawn by oxen.



Aoi Matsuri

Gion Festival of Yasaka Shrine

July 16th–24th. The Gion Festival is widely known as the grandest celebration of Kyoto in the summer. The origin of the festival dates back to the 9th century. On July 17 and 24 gorgeously decorated floats, called the "hoko" and "yama," parade on the main streets of the city accompanied by flutes, drums, gongs and other Japanese instruments.



Gion Matsuri

Jidai Matsuri Festival of the Heian Shrine

October 22nd. This festival is held to commemorate the founding of the old capital city of Kyoto in 794. It features a unique procession of various groups of people, dressed in costumes representing the main historical periods in the city during the more than 10 centuries subsequent to its foundations.



Jidai Matsuri

RECOMMENDED HOTELS

INTERNATIONAL HOTEL KYOTO:
In front of Nijo Castle Tel. 23-9171, 9191

INTERNATIONAL HOTEL OKAZAKI:
Higashi-Tennocho Tel. 76-3131

KYOTO HOTEL:
Kawaramachi-Oike Tel. 21-5111

KYOTO STATION HOTEL:
Diagonally in front of Kyoto Station
Tel. 36-7151

KYOTO TOWER HOTEL:
In front of Kyoto Station
Tel. 36-3211

MIYAKO HOTEL:
Kacho-cho Tel. 77-7111

MT. HIEI HOTEL:
Ipponsugi, Mt. Hiei Tel. 78-1126

Nishi-no-Kyo
UNSPOILT NARA

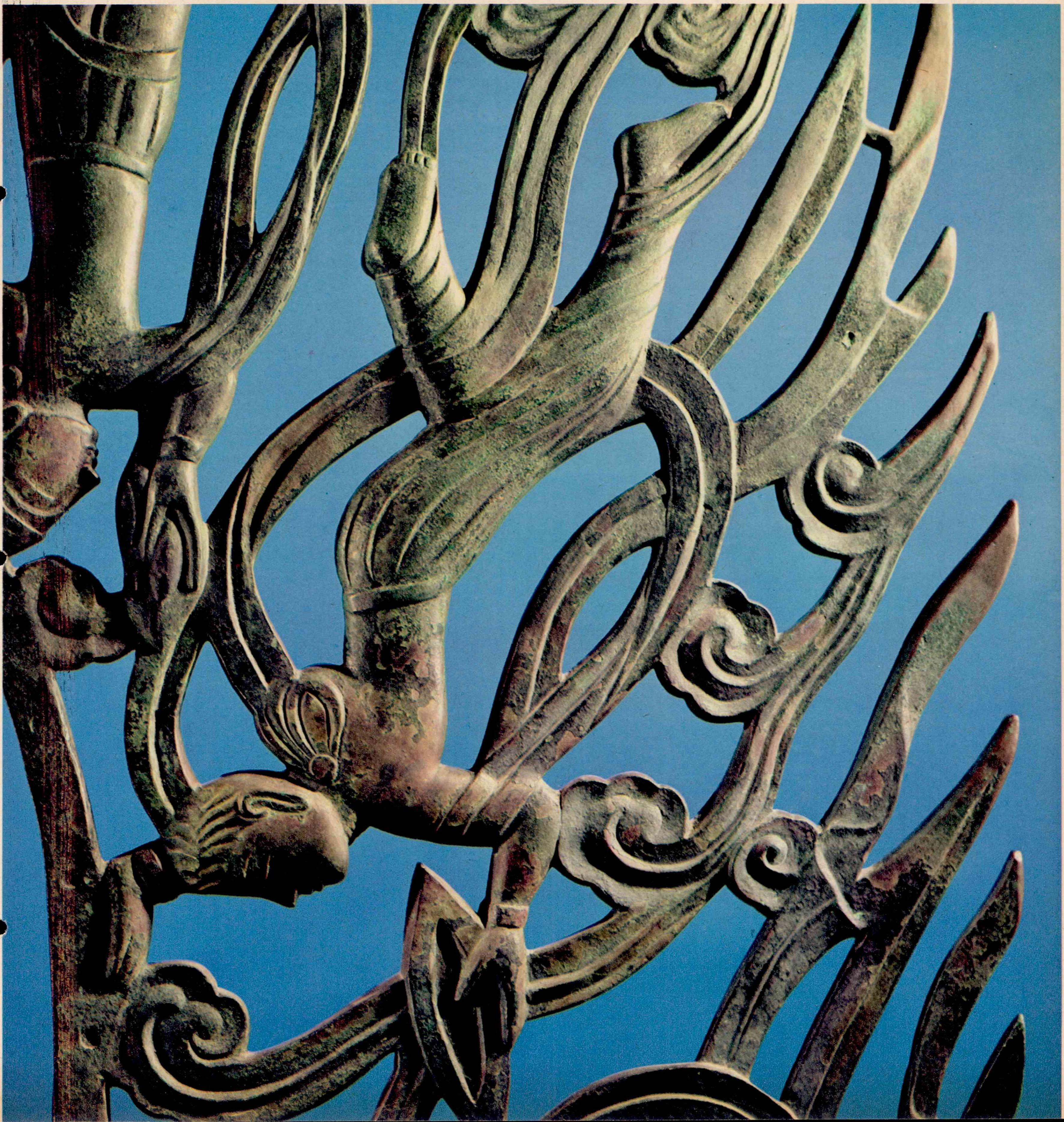
Nara was the capital of Japan between 710 and 784 and it was during this 74 years, known as the Nara Period, that Buddhism, introduced from China via Korea in the middle of the 6th Century reached its apex of glory. Truly Nara was a Buddhist paradise and many splendid temples were constructed under the patronage of the Imperial Court, that is to say, the Government. And for these temples various kinds of Buddhist images and paintings of high artistic value were produced.

Although the Imperial Palace buildings, which are believed to have been of grand scale and subsequently became ruins, many temples and artistic works remain intact, and this is the reason why the City of Nara is called the treasure house of Buddhist art.

Nishi-no-kyo is the western suburbs of this ancient city. Compared with the central part of Nara, where are situated the Great Buddha famed Todaiji Temple and the Deer Park, this district has a tranquil atmosphere, and so restful that it may be almost impossible for a visitor to believe that he is standing on the remains of the ancient capital which flourished as the political, cultural and economical center 1,200 years ago.

Amid these tranquil, rural surroundings stand such time-honored temples with fine Buddhist images as the Yakushiji, Toshodaiji, Akishinodera and Saidaiji.

Part of the "sui-en" (literally, "water flame") atop the East Pagoda of Yakushiji Temple.





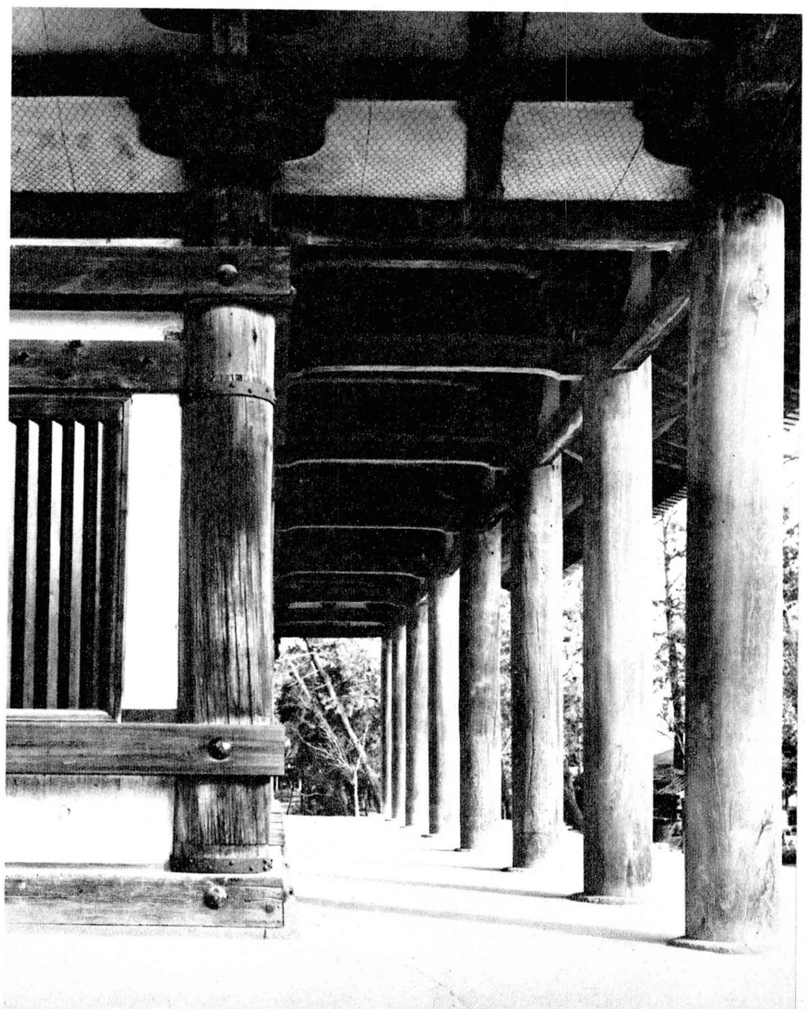
The 38-meter tall East Pagoda of the Yakushiji Temple soars high above the roofs of farm houses. The tower, built in the early 8th century, is the most beloved structure of the temple.





The Nikko Bosatsu, a three-meter tall bronze image, in the Main Hall of Yakushiji, is the representative Buddhist image of early Nara Period and designated as a national treasure.

The Main Hall of Saidaiji Temple, located near Saidaiji Station of Kinki Nippon Railways, was built in 1752. Although many buildings of the temple, founded in 765, were destroyed by repeated fires, there are still many Buddhist images of high artistic value.



It is often said that Nara, the international city of olden days, had been the eastern terminus of the Silk Road. The entasis columns of the Main Hall of the Toshodaiji Temple which was constructed in 759 show the influence of Greek culture on Nara. Toshodaiji and Yakushiji are situated near the Nishi-no-kyo Station of Kinki Nippon Railways.



The Gigeiten of Akishinodera Temple. The dry-lacquer head of this statue dates back to late Nara Period, while the rest of its wooden parts are attributed to Unkei, a famous sculptor of the 13th century.



A back-lane near the Toshodaiji Temple has a tranquil and restful rural atmosphere.



White walls and black tiles characterize old farmhouses in Nishi-no-kyo.





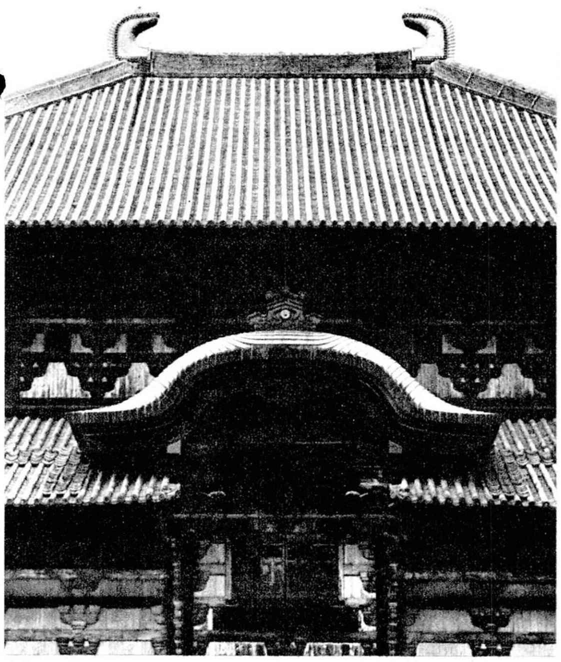
The Main Hall of the Akishinodera Temple near the Saidaiji Station is an excellent architectural example of the Nara Period and is a national treasure.

NARA GUIDE

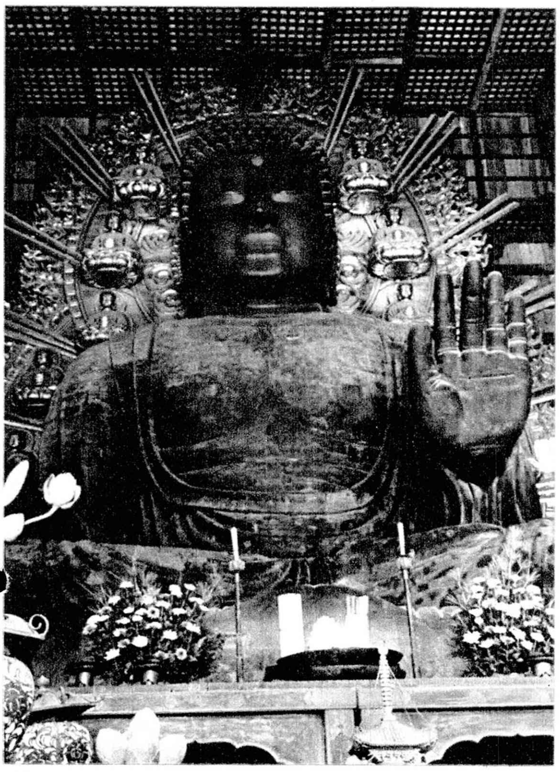
MUST-SEES OF NARA

Todaiji Temple

Todaiji, perhaps the most popular temple in Nara, was constructed under the patronage of the Government in the middle of the 8th century. Among many precious structures and Buddhist images, the two "world's largest" are most famous. One is the 16-meter tall Great Buddha, the world's largest bronze image and the other is the hall housing it, which is 48 meters high, 50 meters wide and 50 meters long and the world's largest wooden structure.



The Hall of Great Buddha



The Great Buddha of Nara

Horyuji Temple

Horyuji, constructed in the beginning of 7th century by Prince Shotoku who was the great protector of Buddhism, is the oldest temple extant in Japan. The main buildings, including the five storied pagoda, which have been preserved intact in their original shape and arrangements, are the most antique wooden structures in the world. The temple is also a priceless treasury containing hundreds of rare objects of Buddhist art embracing over 13 centuries which are protected by law as national treasure.



Five-storied Pagoda of Horyuji

Kofukuji Temple

Kofukuji, situated in Nara Park, was constructed with the support of the Fujiwara Family when the capital was established in Nara. The beautiful five storied pagoda in the compound of the temple is, together with the Todaiji's Great Buddha, a symbol of the city.

Kasuga Taisha Shrine

Kasuga Taisha is a most distinguished shrine situated in the midst of verdant woods near Nara Park. Most impressive are the 1,800 stone lanterns within the precincts of the shrine and over 1,000 metal lanterns suspended from the eaves of the long corridors.



Lanterns of Kasuga Taisha Shrine

Nara Park, or Deer Park

Nara Park, or Deer Park, is a unique attraction of the ancient city. Temples dot the wide expanse of the grassy, tree-studded park, where about a thousand tame deer can be seen which eat out of the hands of visitors. Some tourists even say that Nara would not be worthwhile visiting if it weren't for its herds of deer.

* Toshodaiji and Yakushiji in Nishi-no-kyo are included among the "must-sees" of Nara.

ANNUAL FESTIVALS

Grass Burning on Mt. Wakakusa

Burning of grass on Mt. Wakakusa, which commands a panoramic view of Nara, is the most colorful event in the city. The burning is carried out on the evening of January 15th when priests from the Todaiji and Kofukuji carry the sacred flame to the hill to start the fire from which sparks soar into the sky presenting a beautiful and unforgettable sight.



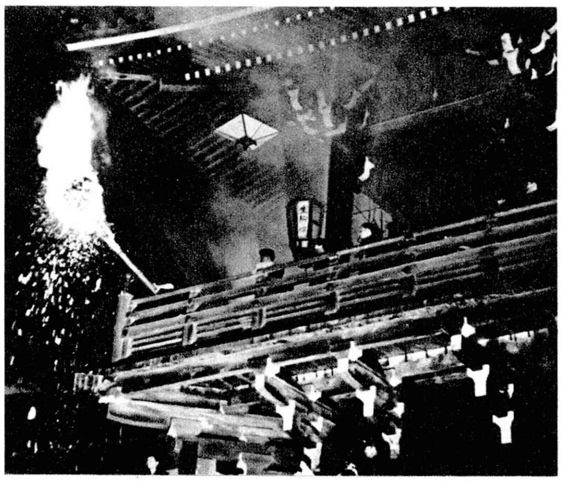
Grass Burning on Mt. Wakakusa

Takigi Noh

Between May 14th-15th, ancient *noh* plays are performed by master artists in the precincts of Kofukuji. The stage is constructed in front of the Nandaimon gate and when dusk falls, and after piles of faggots stacked nearby are lighted the *noh* play commences.

Omizutori of Todaiji

Omizutori or the water drawing ceremony is a solemn event carried out by the priests of Todaiji from March 1st to 14th. The climax of the ceremony is on March 12th when the priests, in the light of hundreds of pine torches, carry the sacred water into the Nigatsudo Hall of the temple.



Omizutori Ceremony at Nigatsudo Hall

RECOMMENDED HOTEL

NARA HOTEL: Near Nara Park.
Tel. (Nara) 23-4101/5

WHAT TO SEE IN JAPAN

CHUGOKU/SHIKOKU DISTRICT



The Chugoku District, occupying the western end of Honshu, is divided into the San-yo and San-in districts. San-yo facing the Inland Sea consists of the three prefectures of Okayama, Hiroshima and Yamaguchi, while the San-in District facing the Japan Sea comprises Tottori and Shimane prefectures.

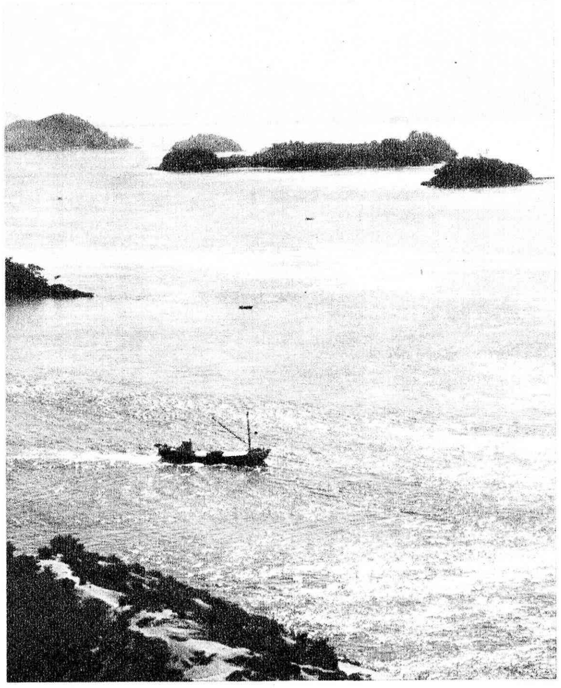
San-yo is favored with a congenial climate and splendid seascapes with a number of island offshore and, compared with San-in, more popular among tourists. Places of interest are: The Inland Sea (Seto-Naikai) National Park; Hiroshima, the world-famous "peace memorial city;" Miyajima, famous for its floating shrine; the Kintai Bridge; and the City of Kurashiki. The Great Shrine of Izumo, the City of Matsue, Lake Shinji, Daisen National Park, and the vast expanse of dune are tourist attractions of San-in.

The Shikoku District, one of Japan's four principal islands, consists of the four prefectures of Ehime and Kagawa both facing the Inland Sea, and Kochi and Takamatsu facing the Pacific Ocean. The Inland Sea National Park and the Awa Odori, a folk dance festival of Tokushima, are the chief attractions.

THE INLAND SEA NATIONAL PARK

Blessed with superb seascapes and a mild climate, the Inland Sea or Seto-Naikai is regarded as the most peaceful and beautiful area in Japan. It is a vast region of emerald water and 3,000 islands stretching 500 kilometers from Osaka to Beppu, a famous spa in Kyushu.

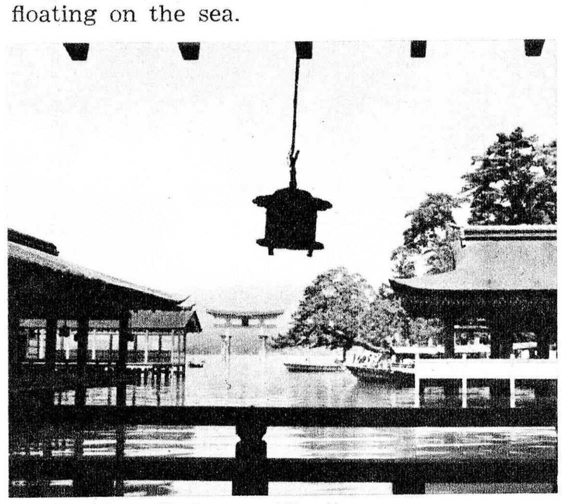
With numerous islands of various shapes and sizes covered with picturesque pine-trees, it is typically Japanese. The richly variegated scenery of the coast is made more interesting by many small ports, fishing villages, salt fields, and farms amid gentle slopes. The best means of enjoying the shore and island scenery is a cruise on the liners connecting Osaka and Beppu.



The Inland Sea, seen from Washuzan Hill

MIYAJIMA & ITSUKUSHIMA SHRINE

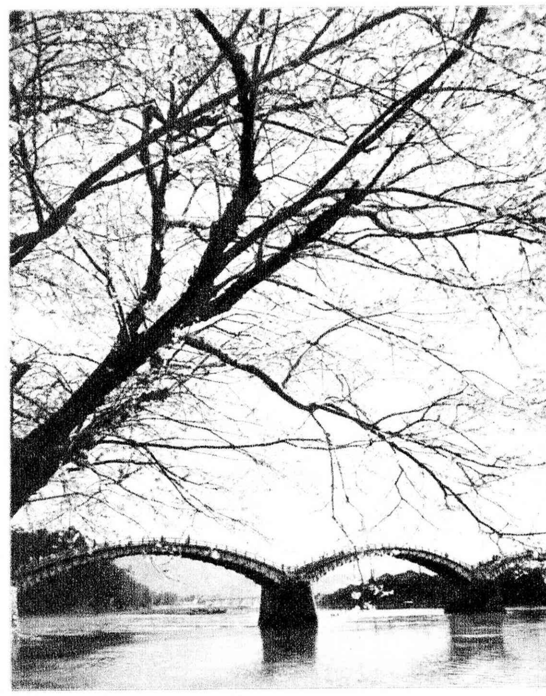
Miyajima or Shrine Island in Hiroshima Prefecture is often called the Queen of the Inland Sea. On this island is the Itsukushima Shrine with a history of more than 1,000 years. The most impressive beauty of Miyajima lies in the harmonious blending of natural scenery and artificial grandeur—the vast expanse of blue waters and the vermilion lacqured shrine buildings which appear to be floating on the sea.



Itsukushima Shrine on Miyajima

KINTAI BRIDGE

The Kintai Bridge in Iwakuni City, Yamaguchi Prefecture, is famous for its unique shape. Constructed in 1673, the bridge is 193 meters long, 5 meters wide and 12 meters high from the water at the highest point. It is notable that, to erect the bridge, no nails were used but only clamps and wire for fastening.



Kintai Bridge at cherry-blossom time

AWA ODORI



Awa Odori at Tokushima

Awa Odori or the Dancing Festival of Tokushima City (Awa is the old name of the district), held in mid-August every year in the main streets of the city, is most merry annual festival of the Shikoku District. Dressed in cotton summer *yukata*, thousands of people dance through the streets to the accompaniment of music from the *samisen*, drums, cymbals and flutes, watched by huge throngs including many visitors from abroad. It is said of this Awa Odori that "Only fools dance, and only fools watch."

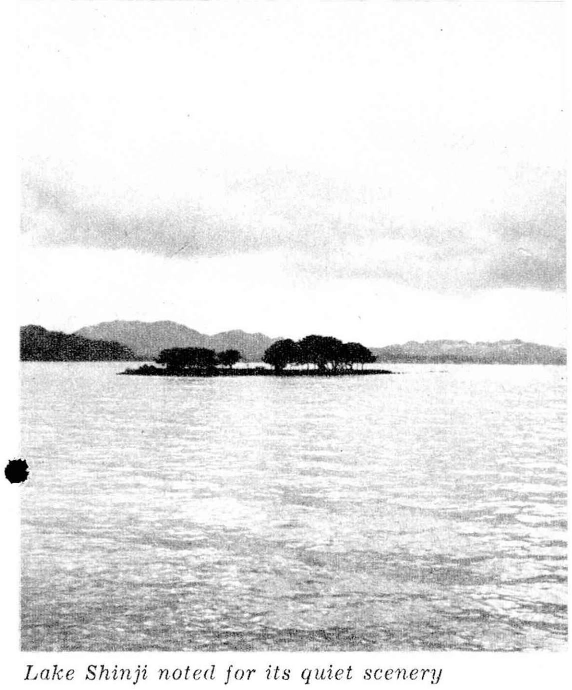
IZUMO TAISHA

The Izumo Taisha or the Great Shrine of Izumo in Shimane Prefecture, is crowded with pilgrims throughout the year, and the oldest shrine in Japan. The shrine buildings, dignified and imposing in appearance, follow the earliest style of Japanese architecture and the treasure house holds many interesting antiques and valuable specimens of ancient art and culture.



The Izumo Taisha Shrine in Shimane Pref.

THE CITY OF MATSUE

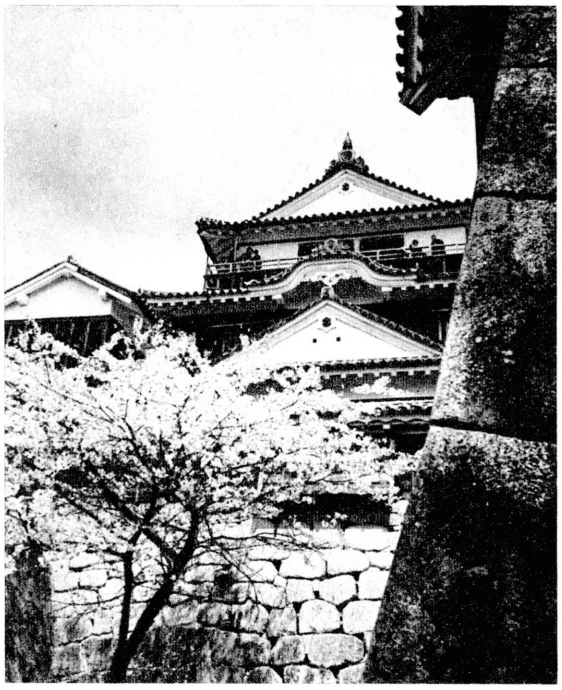


Lake Shinji noted for its quiet scenery

The City of Matsue, in the heart of Izumo Province, an area closely related to the myths and legends of the Ages of the Gods, is the tourist center of the San-in District. The city is famous for its association with Lafcadio Hearn or Koizumi Yakumo (the name he assumed after his naturalization), who while living there teaching English some 70 years ago wrote many of his great works on Japan. Matsue Castle, and Lake Shinji, presenting a feminine aspect, are the representative tourist attractions of the city.

MATSUYAMA CASTLE

Matsuyama Castle in Matsuyama City, the largest city in Shikoku, is one of the best preserved castles in Japan. The donjon of the castle, which was built in 1603, is a spacious three-storied building the greater part of which is used as a museum. Exhibits include old palanquins, armor, swords, etc.—all formerly belonging to the Matsudaira Family.



Well-preserved Matsuyama Castle

KURASHIKI CITY

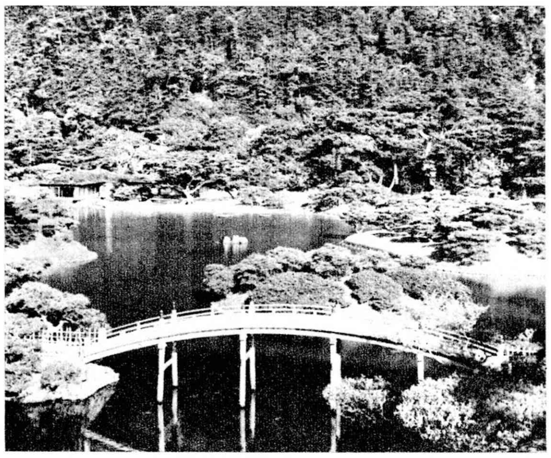
Kurashiki is a quiet, old town in Okayama Prefecture. In feudal days the city flourished as a shipping port for rice produced in the area, and several rice-granaries of the local government still remain. From a cultural point of view, Kurashiki has a unique position in this country as it has many celebrated cultural institutes. The Ohara Art Gallery, established by the late Mr. Ohara in 1930, exhibits his rich collection of western paintings and sculptures. The Kurashiki Folkcrafts Museum, opened in 1949 in one of the old rice granaries with white walls and black roofs, houses hundreds of folkcrafts of both Japan and foreign countries, while the Kurashiki Archaeological Museum, also a remodeled rice granary displays about 1,500 relics of Japan, China, Korea, India and Inca.



Kurashiki, a quiet, old city

RITSURIN PARK

The Ritsurin Park of Takamatsu City, the prefectural capital of Kagawa Prefecture, is a fine specimen of Japanese landscape gardening. The park, consisting of two gardens, Northern and Southern, was originally built 330 years ago as a villa of the then ruling feudal family, the Matsudairas. This promenade-type garden is most exquisitely laid out, against the background of Mt. Shiun, with rocks, ponds, and trees, each boasting a splendid beauty of its own.



Ritsurin Park, a landscape garden at Takamatsu

RECOMMENDED HOTELS

HIROSHIMA STATION HOTEL:
Hiroshima City Tel. (Hiroshima) 62-3201
HOTEL HIROSHIMA GRAND:
Hiroshima City Tel. (Hiroshima) 21-4581
HOTEL NEW HIROSHIMA:
Hiroshima City Tel. (Hiroshima) 41-5181
HOTEL NEW OKAYAMA:
Okayama City Tel. (Okayama) 23-8211
HOTEL OKU DOGO:
Matsuyama City Tel. (Matsuyama) 77-0511
KURASHIKI KOKUSAI HOTEL:
Kurashiki City Tel. (Kurashiki) 22-5141

WHAT TO SEE IN JAPAN

KYUSHU DISTRICT



Kyushu, the southernmost island of Japan and connected to Honshu by the undersea tunnels, comprises the seven prefectures of Fukuoka, Saga, Nagasaki, Kumamoto, Oita, Miyazaki and Kagoshima. Geographically, Kyushu is divided into north and south.

Among places of tourist interest in Northern Kyushu are: Nagasaki, an exotic city with Christian and Chinese influences; Unzen-Amakusa National Park, a renowned summer and winter resort with many Christian relics; Aso National Park, most famous volcano in Japan; Saikai National Park, a marine park; Beppu, one of the most thriving spas in the country; and the ever-developing Northern Kyushu Industrial Zone.

Southern Kyushu offers: The mystic Kirishima National Park of legendary fame; Sakurajima, an active volcano near Kagoshima City; and the Nichinan Coastal region near the City of Miyazaki with its abundant sub-tropical vegetation and atmosphere.

NAGASAKI

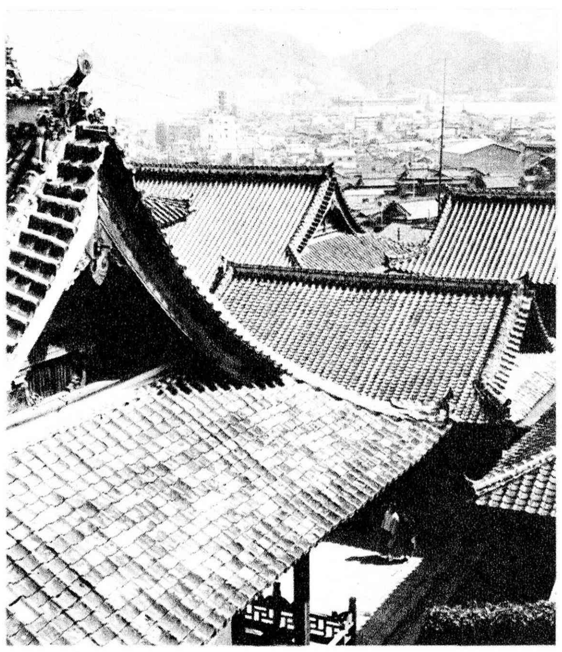


Okunchi Festival in Nagasaki City

The City of Nagasaki, an exotic city with a population of over 400,000, is the western gateway of Japan and the tourist center of northern Kyushu.

The city possesses a unique local color through Chinese, Portugese and Dutch influence on buildings, food, events and festivals, because it was the only port open to foreign trade during the period 1639–1859 when national policy isolated the country from the rest of the world.

Okunchi Festival on October 7, 8 and 9 is outstanding in its scale and interest and shows clearly the Chinese and Western influences. Sofukuji and Kofukuji are Chinese style temples. Oura Church built in 1864 is the oldest church in the country and the Uragami Cathedral is dedicated to the 26 Japanese Saints and Martyrs who died there in 1597 and were canonized in 1862. The city is also world-famous as the setting of Puccini's opera "Madame Butterfly."

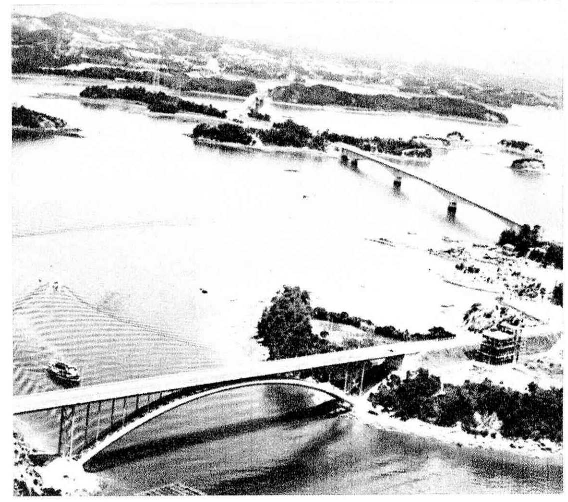


Chinese temples in Nagasaki

UNZEN-AMAKUSA NATIONAL PARK

The Unzen-Amakusa National Park includes the central part of the Shimabara Peninsula in Nagasaki Prefecture and part of the Amakusa Islands in Kumamoto Prefecture. Unzen is more popular among tourists because this area developed early, together with Fuji-Hakone and Nikko, as one of Japan's main international tourist attractions.

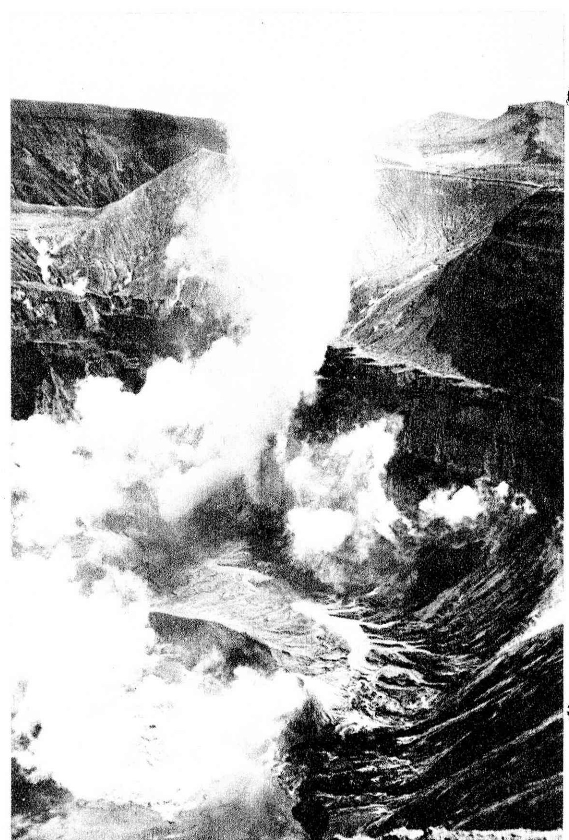
Unzen is beautiful at all times of the year, but particularly in spring when the azaleas are in blossom, and from the uplands the most splendid views are obtained of the Amakusa Islands and the Ariake Sea. This national park is also noted as the district where the early Japanese Christians were severely persecuted by the feudal lords. Numerous relics can be found here indicating the oppressions they suffered in 16th, 17th and 18th centuries.



Five Bridges of Amakusa Pearl Line

ASO NATIONAL PARK

The Aso National Park consists of Mt. Aso, the world's largest active composite volcano, and the beautiful peaks of the Kuju Mountain Range. Mt. Aso has a caldera, with a circumference of 80 kilometers, formed by the sinking of its crater, and surrounded by a ring of mountains. In the middle of the caldera rise the five volcanoes, of which Naka-dake is active and ejects black smoke all the year round. Other features of the national park are many hotsprings and grassy slopes on which horses and cattle are always grazing.



The awe-inspiring crater of Mt. Aso

NICHINAN COAST AND MIYAZAKI

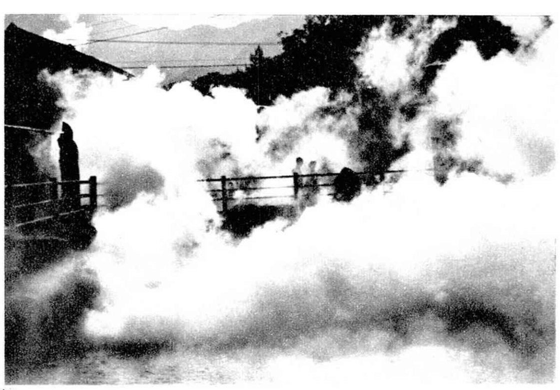
Nichinan is a coastal region washed by the Japan Current and features sub-tropical plants and splendid coastal views. The coast is marked by numerous inlets and awe-inspiring cliffs. Aoshima Island, a tiny isle, is densely covered with over 230 different kinds of sub-tropical plants. The tourist center of this coast is the City of Miyazaki.



Nichinan Coast fringed by subtropical trees

BEPPU SPA

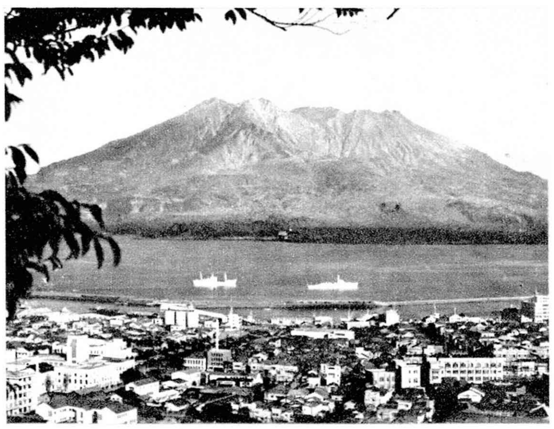
Beppu in Oita Prefecture is, together with Atami, the most thriving hotspring resort in Japan and well served by air, land and sea communications. Foremost among tourist attractions in Beppu are the "Hells." A tour through the boiling mud ponds such as "Hell of the Sea," "Hell of the Monk" and "Hell of the Blood" offers a thrilling experience. The natural monkey park at Takasaki-Yama Hill in the suburbs of Beppu is also a unique tourist attraction. Beppu is the terminus of the Inland Sea sightseeing tour route and also the starting point of the Kyushu International Highway linking Kyushu's principal tourist spots of Beppu-Aso-Kumamoto-Amakusa-Unzen-Nagasaki.



Beppu Spa

SAKURAJIMA VOLCANO

Sakurajima, an active volcano ejecting various colors of smoke all the year round, is the most interesting spot in the Kagoshima Bay which presents harmonious contrasts of mountains and sea. This volcano rising out of the bay was once an island but has now become a peninsula, since the flow of lava in the great eruption in 1914 choked up the narrow channel which formerly seperated it from the mainland.



Sakurajima Volcano in Kagoshima City

URESHINO & TAKEO SPA

Ureshino Spa in Saga Prefecture has won fame from olden times as a hotspring resort having a rural atmosphere. The spa, provided with well-equipped inns, is a junction of the sightseeing route linking Sasebo, the Saikai National Park and Saikai Bridge. Tourist attractions are Todoroki Waterfall of the Ureshino River and Japan's largest tea plant said to be 250 years old. Ureshino is also noted for its production of fine, light-flavored tea, widely known as "Ureshino tea." Takeo is another flourishing spa near Ureshino.

RECOMMENDED HOTELS

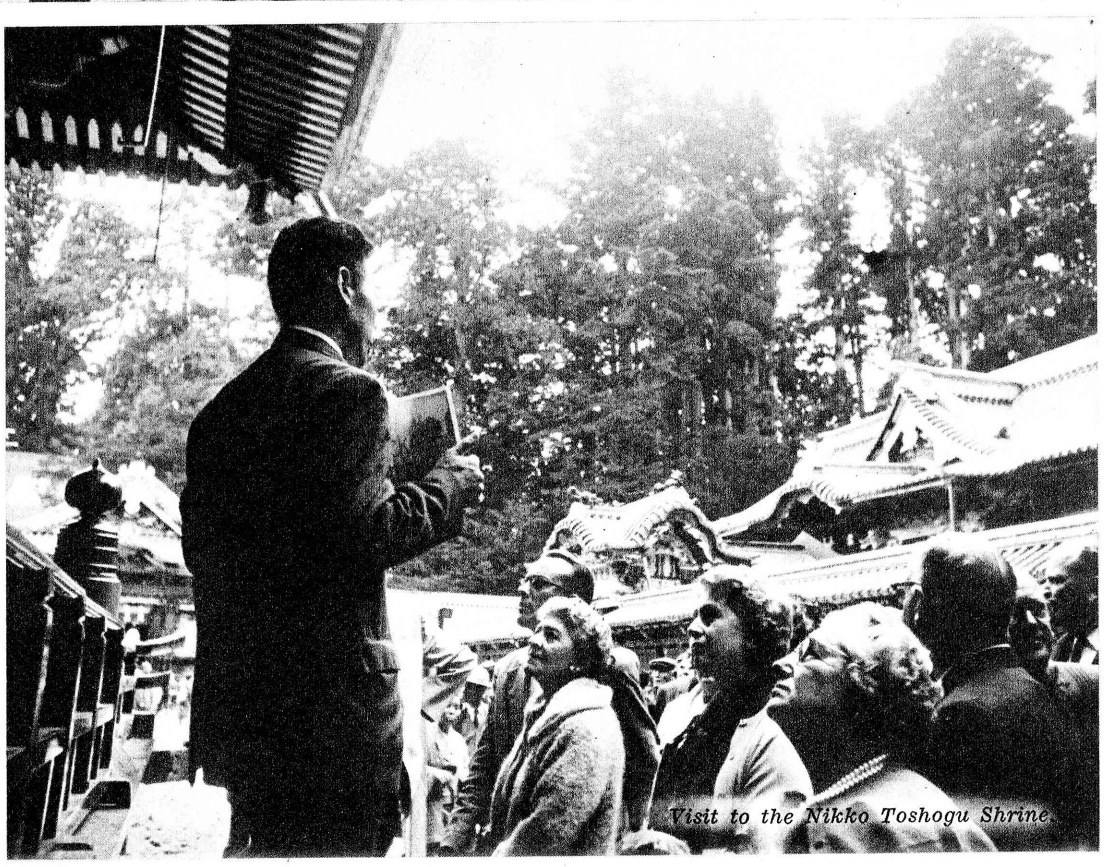
ASO KANKO HOTEL:
Aso National Park
Tel. (Akamizu) 12, 20
HAKATA IMPERIAL HOTEL:
Fukuoka City Tel. (Fukuoka) 29-6131
HAKATA NIKKATSU HOTEL:
Fukuoka City Tel. (Fukuoka) 29-6621
MIYAZAKI KANKO HOTEL:
Miyazaki City Tel. (Miyazaki) 2-3161
HOTEL PHOENIX:
Miyazaki City Tel. (Miyazaki) 3-6111
HOTEL RYUTOEN:
Kawakamikyo Spa, Saga Pref.
Tel. (Kasuga) 123
HOTEL WATAYA BESSO:
Ureshino Spa, Saga Pref.
Tel. (Ureshino) 300
MIFUNEYAMA KANKO HOTEL:
Takeo Spa, Saga Pref. Tel. (Takeo) 3131
KOKURA NIKKATSU HOTEL:
Kokura, Kitakyushu City
Tel. (Kokura) 53-1151
NAGASAKI GRAND HOTEL:
Nagasaki City Tel. (Nagasaki) 3-1234
SUGINOI HOTEL:
Beppu Tel. (Beppu) 2-1141
UNZEN KANKO HOTEL:
Unzen National Park Tel. (Unzen) 3263

INEXPENSIVE BUT PLEASANT PACKAGE TOURS

A foreign visitor making his first trip to Japan may find it difficult to choose a course that will enable him to see the country at moderate cost in a short period. For such visitors, package tours arranged and operated regularly by representative travel agencies provide the answer. These tours, all with English speaking guides, are so designed as to enable one to make a pleasant round of Japan's most beautiful and historic spots in the most effective manner. The following are some of the most popular package tours operated daily by representative travel agencies.



Departing on a pleasant tour.


Visit to the Nikko Toshogu Shrine.

JAPAN TRAVEL BUREAU: "6-DAY SUNRISE TOUR"

Japan Travel Bureau (JTB), the leading travel agency in the country, operates daily more than 30 kinds of package tours ranging in duration from one to 10 days. Among these, most popular is the "6-Day Sunrise Tour." (Fare: $109.50 excluding meals except lunch in Hakone and Sukiyaki dinner in Kyoto.) Following are the itineraries of the tour.

1st Day: TOKYO-KAMAKURA-HAKONE
Check-in: Ginza Tokyu Hotel at 7:40 a.m. (Pick-up services are available at the main hotels.) Morning drive to Kamakura to see the Great Buddha. Then continue up the Hakone mountains to the Hakone Hotel on the lake shore for lunch. Afternoon cruise across Lake Hakone noted for its splendid view of Mt. Fuji. Accommodation at Fujiya Hotel at Atami.

2nd Day: HAKONE-ODAWARA-NAGOYA
Morning limited-express "bullet" train (New Tokaido Trunk Line) from Odawara to Nagoya. Afternoon tour in Nagoya, visiting Noritake Chinaware Factory, Ando Cloisonne Factory and Nagoya Castle. Accommodation at Nagoya Miyako Hotel.

3rd Day: NAGOYA-PEARL ISLAND-KYOTO
Trip to Ise-Shima National Park including a visit to the Grand Shrine of Ise, the center of Shintoism and a drive via the Ise-Shima Skyline to Toba. Afternoon ferry ride to Mikimoto Pearl Island to observe how pearls are cultured. Then a limited express train to Kyoto. Accommodation at Miyako Hotel, Kyoto Hotel or International Hotel Kyoto.

4th Day: KYOTO
Morning sightseeing tour in Kyoto, visiting such places as Higashi Honganji Temple, Nijo Castle, Old Imperial Palace and Golden Pavilion. Afternoon free to explore or shop. In the evening enjoy a sukiyaki dinner party with Geisha. Accommodation: Same as the previous day.

5th Day: KYOTO-NARA-KYOTO
Full-day excursion to Nara including visits to Todaiji Temple, and the world's largest bronze image of Buddha, Kasuga Shrine, Deer Park, Fushimi Momoyama Castle and Fushimi Inari Shrine. Accommodation: Same as the previous day.

6th Day: KYOTO-TOKYO
Morning free for last-minute shopping. Afternoon super-express "bullet" train to Tokyo.

OTHER PACKAGE TOURS OPERATED BY JTB:

Long distance tours; 8-Day and 10-Day Sunrise Tours, 5-Day Tokaido Adventure Tour and three kinds of Quick Trips from Tokyo to Kyoto/Nara.

Local tours; Nine kinds of One-Day Hato (Pigeon) Bus Tokyo Tours, One-Day and Two-Day Nikko Tours and various others covering Fuji-Hakone, Kyoto, Nara, Nagoya, Inland-Sea and other sightseeing spots.

For further information please contact JTB's Package Tours Center. Tel. Tokyo 211-2701/4.

FUJITA TRAVEL SERVICE: "IMPERIAL COACHMAN TOURS"

Fujita Travel Service, the pioneer of the long distance coach tours for foreign tourists visiting Japan, operates daily eleven kinds of Imperial Coachman and four kinds of Kyoto/Nara tours. These, ranging from one-day to 10-day tours, mainly utilize Fujita's specially designed air-conditioned motorcoaches, in complete comfort on 3-position reclining seats. Among them, the most popular is the "5-Day Imperial Coachman Tour" priced at $115 (all inclusive). Following is the itinerary.

1st Day: TOKYO-KAMAKURA-ODAWARA-HAKONE
9:30 a.m. Depart from Imperial Hotel for Kamakura via Yokohama. Steak luncheon at Kamakura. Drive to Hakone via Odawara. Dinner party and accommodation at Hotel Kowakien in Hakone.

2nd Day: JUKKOKU PASS-ATAMI-"BULLET" TRAIN-NAGOYA
Drive over panoramic Jukkoku Pass, famous for its wonderful view of Mt. Fuji, to hot-spring-seaside resort of Atami, Japan's most thriving spa. After lunch enjoy a ride on "bullet train" (New Tokaido Line), the world's fastest, to Nagoya. Accommodation at the International Hotel Nagoya or the Nagoya Hotel.

3rd Day: MIKIMOTO PEARL ISLAND-ISE GRAND SHRINE-KYOTO
Drive from Nagoya to Toba, home of Mikimoto Pearls, where the cultivation process is demonstrated at Pearl Island. Visit to the Grand Shrine of Ise. Drive along the shore of Lake Biwa, Japan's largest lake. Accommodation at International Hotel Kyoto or Miyako Hotel.

4th Day: KYOTO SIGHTSEEING
Visits to Heian Shrine, Golden Pavilion and Ryoanji Temple. Lunch at Peking style restaurant. In the afternoon, participants can choose either the Art Workshop Tour (visits to silk, cloisonne, woodblock, damascene and crafts shops) or the Palace and Temple Tour (visits to Nijo Castle, Sanjusangendo Temple and Kyoto National Museum). Accommodation: the same as the previous day.

5th Day: KYOTO-NARA
Morning sightseeing tour of the ancient capital of Nara. Visits to Kasuga Shrine, Deer Park, Todaiji Temple and the Great Buddha. After farewell luncheon in Kyoto, the tour officially ends.

For further information, please contact Package Tours Section of the Fujita Travel Service. Tel. (Tokyo) 572-0856.

JAPAN GRAY LINES: TOKYO SIGHTSEEING TOURS

See page 18, "Tokyo Guide."

FUJI KYUKO: "WORLD BUS" TOURS

Tours operated daily by Fuji Kyuko Co. are the One- and Two-Day Fuji-Hakone-Kamakura Tours, the itineraries of which include the ascent by bus to the fifth station of Mt. Fuji. The tours utilize "world bus," an air conditioned bus with a device capable of simultaneously providing information in 10 languages.

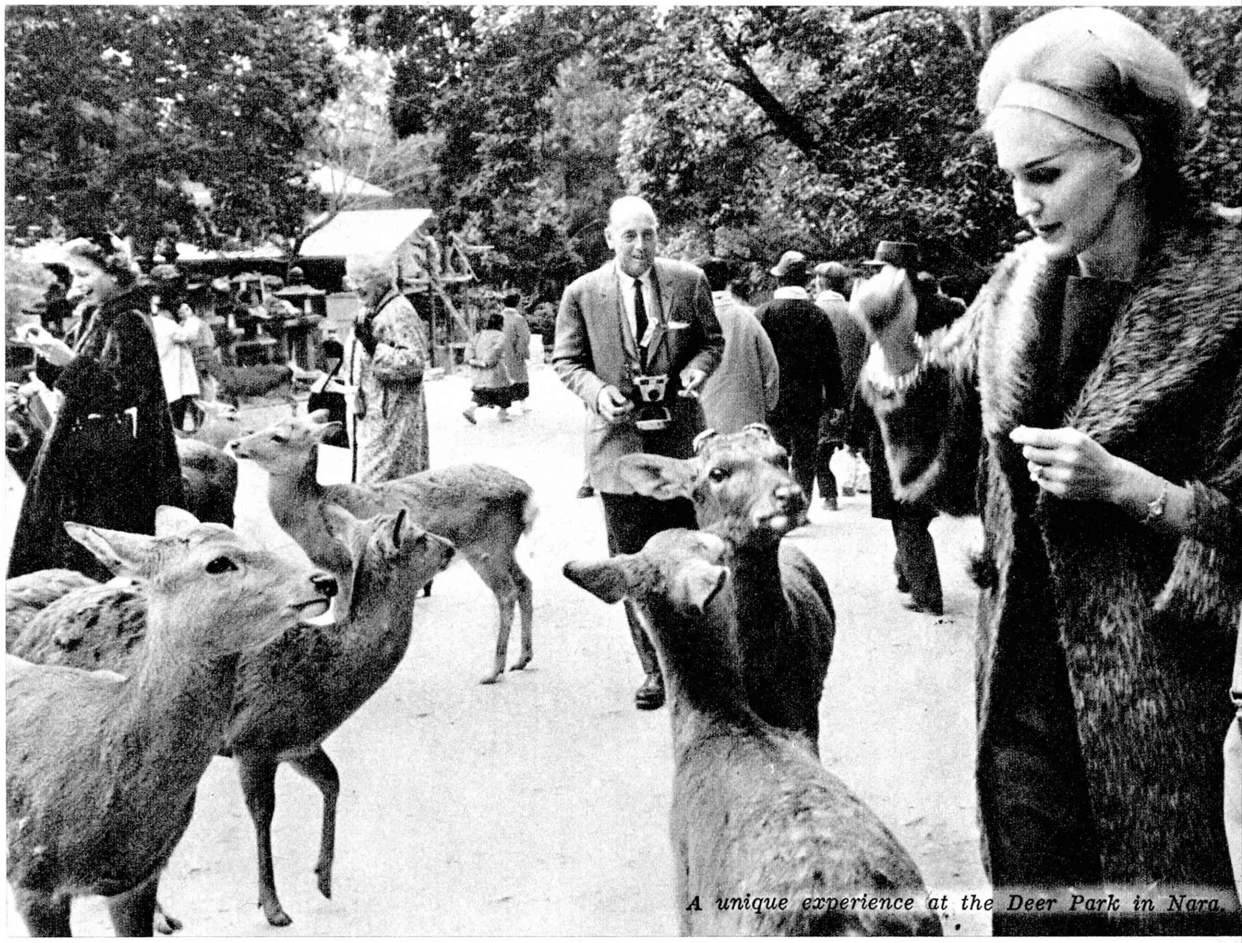
For further information call Fuji Kyuko's Foreign Tourist Dept. Tel. (Tokyo) 376-1111, extension 223/4.

MEITETSU WORLD SERVICE: RAINBOW TOURS

Meitetsu operates several kinds of "Rainbow Tours." For further information call Rainbow Tours Section of Meitetsu. Tel. (Tokyo) 567-8857.



Japanese style dinner in "yukata" at a private home.



A unique experience at the Deer Park in Nara.



Enjoying "geisha" girls' dance.

S.O.S.



Say Old Suntory

When it's pleasure time, signal a refreshment S.O.S. Say Old Suntory. The classic whisky of Japan answers the call...from the first mellow sip. Got the message? S.O.S. Say Old Suntory



OLD SUNTORY *is a blend of rare malt whiskies, pot-distilled, aged and bottled near Kyoto, by Suntory Ltd., established 1899. Sold at the duty-free shops, Tokyo and Osaka Int'l. Airports.*



NOW IS THE TIME TO DISCOVER SEIKO WATCHES

Japan's best-selling precision wristwatches carry the name Seiko. (Say "Say-ko.") Now available in many other countries, these remarkable timepieces are earning a unique international reputation.

The reasonably priced Seiko Sportsmatic 5 for men (pictured) tells you why. All these features are yours at much less than you might expect to pay: ■ automatic winding ■ same-window day+date calendar ■ "push-button" date resetting ■ waterproofing and shock-protection ■ recessed setting knob ■ 21-jewel movement.

How can it be done? Miniaturized mass-production with the strictest quality control. Next time, ask for Seiko . . . from the official timers of the 1964 Olympics, founded in 1881.

SEIKO
Modern Masters of Time

Head Office: Seiko Watches—K. Hattori & Co., Ltd., Ginza, Tokyo/Service & Information Available From: Seiko Time Corporation, New York / Seiko Service Centers, Hong Kong, Bangkok & Taipei / Yamashiro Watch Store, Naha / Thong Sia Co., Singapore

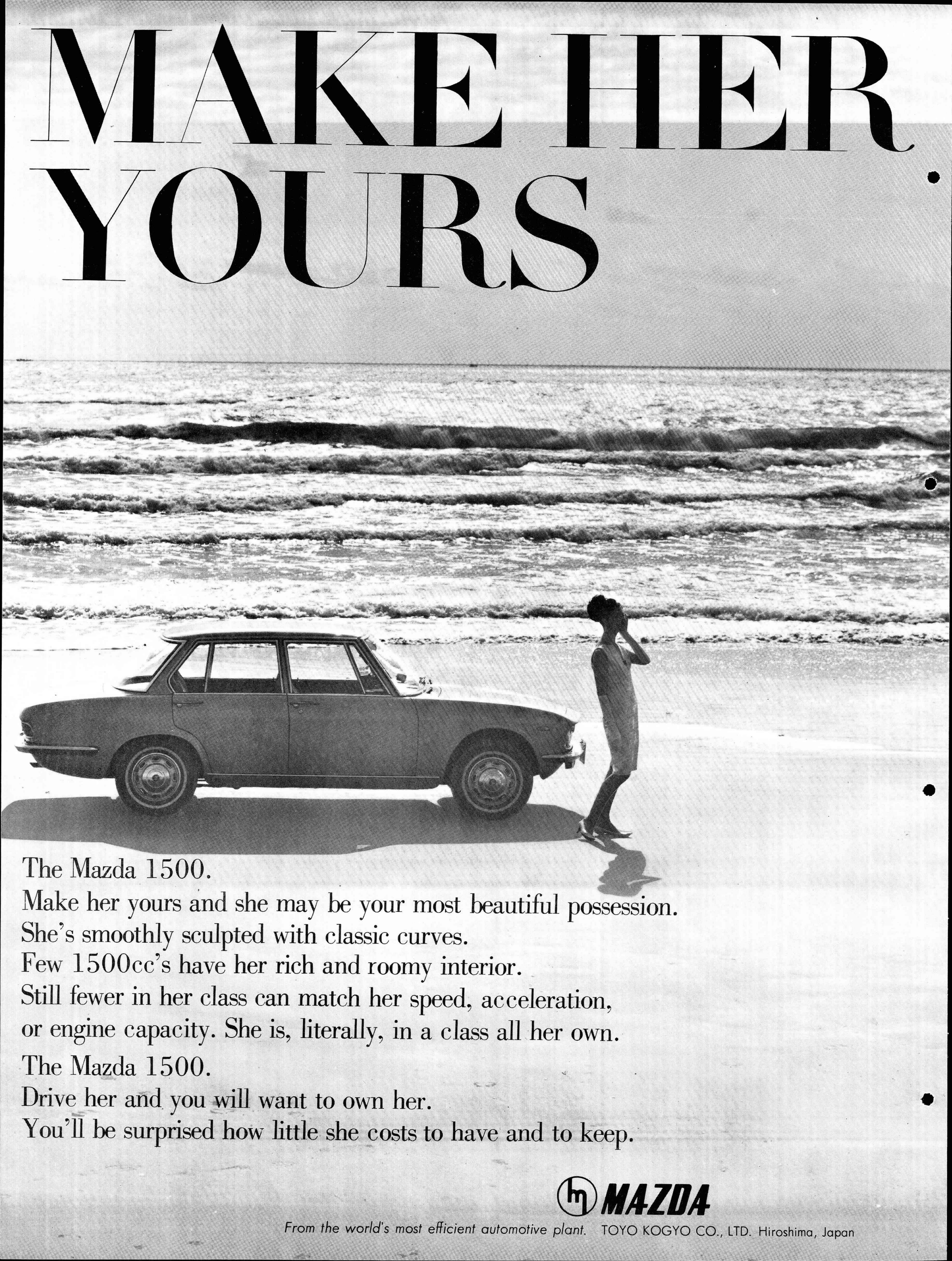
Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

IN THIS ISSUE
JAPAN'S PASSENGER AND SPORTS CARS



1967·VOL.5·NO.3


MAKE HER YOURS
The Mazda 1500.
Make her yours and she may be your most beautiful possession.
She's smoothly sculpted with classic curves.
Few 1500cc's have her rich and roomy interior.
Still fewer in her class can match her speed, acceleration, or engine capacity. She is, literally, in a class all her own.
The Mazda 1500.
Drive her and you will want to own her.
You'll be surprised how little she costs to have and to keep.
MAZDA
From the world's most efficient automotive plant. TOYO KOGYO CO., LTD. Hiroshima, Japan

Japan Illustrated

Vol. 5 No. 3 1967

CONTENTS



Cover Photo: Nissan Motor's Prototype "R380." Photographed by N. Fukui.

Editor: Mitsuo Suzuki. Layout: Koji Detake and staff designers. Photography: Nobuaki Fukui, Masamichi Sumiyoshi, Michio Noguchi and Sadao Ichiyanagi.

Published by
The Japan Times, Ltd.
President: Shintaro Fukushima

HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, Japan . . . Tel. 202-3591

DOMESTIC PRICE
¥180 (postage ¥65) per copy. Subscription Rate: 1 year: ¥720 (postpaid), 2 years: ¥1,440, 3 years: ¥2,160
OVERSEAS PRICE
90 ¢ per copy (postpaid). Subscription Rate: 1 year: $3.60 (including seamail cost), 2 years: $6.70, 3 years: $9.05
* AIRMAIL POSTAGE EXTRA *

WHERE TO BUY OR ORDER OUTSIDE OF JAPAN

AUSTRALIA
Angus & Robertson Ltd.
89, Castlereagh St., Sydney
Collins' Book Depot Pty., Ltd.
86 Bourke St., Melbourne, Victoria

AUSTRIA
Franz Durticks
Helferstorferstrasse 4, Wien 1

BELGIUM
Office International de Librairie
30, Avenue Marnix, 30, Bruxelles 5

BRAZIL
Soc. Imp. e Exp. Sol Ltda
Coixa Postal 8846, Sao Paulo

CANADA
Kameoka Book Trading Co., Ltd.
113, McCaul St., Toronto 2-B, Ont.
Wm. Dawson Subscription Service Ltd.
6 Thorncliffe Park Drive,
Toronto 17, Ont.

DENMARK
Munksgaard Ltd.
Prags Boulevard 47, Copenhagen S

ENGLAND
Blackwell's Periodicals
St. George's Mansions
George Street, Oxford
Wm Dawson & Sons, Ltd.
Cannon House
Macklin St., London, W.C. 2

FINLAND
Akateeminen Kirjakauppa
2 Keskuskatu, Helsinki

FRANCE
Office International de Documentation et Librairie
48 Rue Gay-Lussac, Paris 5e

GERMANY
Ex Libris
Ferdinand-Dirichs-Weg 28,
Frankfurt/Main
W.E. Saarbach M.B.H.
P.O.B. 1510, Koeln 1

HONGKONG: **Exclusive Distributor;**
Western Publications Distribution Agency
N.K.I.L. 3909 Inverness Road, Kowloon

INDIA
Oxford Book & Stationery Co.
17 Park St., Calcutta 16

ITALY
Diffusione Edizioni Americane
Via Lima, 28, Roma

NETHERLANDS
Martinus Nijhoff
9 Lange Voorhout, The Hague
Swets & Zeitlinger
Keizersgracht 487, Amsterdam C

NORWAY
Narvesens Litteratur
Tjeniste, Box 115 Oslo

PHILIPPINES
Popular Book Store
1573 Doroteo Jose, Manila

PORTUGAL
Goncalo W. de Vasconcelos
Apartado 2767,
Av. Antonio Augusto de Aguira 126
Lisboa

SPAIN
Liberia Editorial Argos, S.A.
Paseo de Gracia 30, Apartado 5257,
Barcelona 7

SWEDEN
Gumperts
Box 364, Goeteborg 1
Nordisk Boghandel
16 Ostergade, Copenhagen

SWITZERLAND
F. H. Freihofer
Universitastrasse 11, Zurich

TAIWAN
Taiwan English Press
P.O. Box 225, Taipei, Taiwan

U.S.A.
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
175 fifth Ave., New York, N.Y. 10010
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
P.O. Box 7752, Rincon Annex
San Francisco, Calif. 94119
F.W. Faxon Company, Inc.
515 Hyde Park Ave.
Boston, Mass., 02131
Franklin Square Subscription Agency
545 Cedar Lane, Teaneck, N.J.
EBSCO Industries, Inc.
P.O. Box 2070,
Birmingham, Alabama, 35201
Moore-Cottrell Subscription Agencies, Inc.
North Cohocton, N.Y., 14868
National Publications Company
P.O. Box 90901,
Los Angeles, Calif., 90009
Read-More Publications, Inc.
50 Broad St., New York, N.Y., 10004
Walter J. Johnson, Inc.
111 Fifth Ave., New York, N.Y., 10003
Nippon Book Co.
364 East First St.,
Los Angeles, Calif., 90012

Or Direct to:
JAPAN PUBLICATIONS TRADING CO., LTD.
C.P.O. Box 722, Tokyo, Japan

Japanese Currents

NATIONAL NEWS

Preservation of the Shape of Mt. Fuji

The symmetrical shape of Mt. Fuji, symbol of Japan, is changing gradually, creating anxiety among the people. Isn't there any way to stop this encroaching change and preserve the beauty of this mountain?

Mt. Fuji, when viewed from the eastern side through a window of a train on the new Tokaido Line or from Hakone, presents an almost perfect conical shape. However, when viewed from the western side, a great crack, as shown in the photo, can be seen on the side of the mountain. This huge cleft, called the "landslide of Osawa Valley," is 2,800 meters long, starting from the summit of 3,776-meter Fuji down to its foothills. There are places in the crack which measure 500 meters wide and 125 meters deep.

On cloudless days, the citizens of the city of Fujinomiya near the base of the mountain, can clearly see clouds of rolling dust envelope the Osawa Valley as tons of rocks and earth slide downwards. On rainy days, the landslide takes on added proportions as colossal rocks and huge pieces of earth are seen rumbling down to the foothills even covering farmlands. According to researches conducted by geologists, the landslide started around a thousand years ago, but the volume of rocks and earth tumbling down the mountain has increased tremendously in recent years.

If something is not done to stop this landslide, the crevice will grow bigger and bigger and there is apprehension that the summit of Mt. Fuji will be cleft in two in 100–200 years' time. The people living around the mountain, as well as geologists, are fully aware of this impending disfiguration of Mt. Fuji and they have carried out small scale mountain preservation projects such as the building of a wall to stop the rocks and earth from sliding down the mountain. However, this has not been sufficient to check the landslides and recently the problem was finally taken up in the National Diet.

During Diet discussions, a member of the opposition party asked the Government what measures it planned to stop the landslides. The Construction Minister replied that "the Government will take positive measures to prevent landslides on Mt. Fuji." This was reported by mass communication media and as a result, created a nation-wide sensation.



The huge crack on the westernside of Mt. Fuji.

Is it possible for human power to stop this natural threat? According to experts in the field, they believe that if a sufficient amount of money is available the shape of Mt. Fuji can be positively preserved through modern civil engineering technology. A certain scholar has announced that if a budget of ¥30,000 million is made available, the landslides could be completely stopped by building a large number of concrete walls in the valley from the summit of the mountain down to its mid-slopes.

Newspapers and magazines have received large numbers of letters from their readers, suggesting possible countermeasures to preserve the shape of Mt. Fuji. Among them was a letter expressing the following opinion. "Mt. Fuji imparts beauty and a sense of mystery because it is a creation of nature and not a product of human power. In case concrete walls are constructed and the shape of the mountain is preserved, we may be struck with the power of human beings but the wonderful power of nature would be sadly lacking. The shape of Mt. Fuji should be left to nature." However, the most opinions stress that the present shape of the mountain, which our forefathers loved to view through the years, should be preserved at any cost.

Japan's Population Exceeds 100 Million Mark

The population of Japan is expected to exceed the 100 million mark either at the end of July or early in August. This prediction is based on a national census carried out by the Statistics Bureau of the Prime Minister's Office in 1965 and the resulting study of the trend of Japan's population.

If this prediction comes true, Japan will be the seventh country in the world with a population of more than 100 million, following Mainland China, India, the Soviet Union, the United States, Pakistan and Indonesia. Japan's population will occupy 3 per cent of the world's entire population of approximately 3,400 million and her population density will be 270 persons per square kilometers, the fifth most dense in the world, or 11 times that of the world's population density of 25 persons per square kilometer.

When the first national census was taken in 1872, Japan's population was only 34,810,000. Therefore, her population increased by 65,000,000 in a period of 95 years. According to the Statistics Bureau, Japan's population is expected to increase gradually in the years to come and reach a peak of 124,960,000 in the year 2000 and then decline gradually.

TRAVEL

Tightening of Purse Strings of Foreign Tourists

An increasing number of tourists from abroad are visiting Japan but they spending less money here, while Japanese travelers are spending more and more in foreign countries. This is causing a widening travel gap.

The number of sightseeing tourists from abroad is increasing year after year. During fiscal 1966, 433,000 tourists visited Japan, marking an 18 per cent increase over the previous year. The increase is the result of many international conferences held in this country. One hundred and ten international conferences were held in Japan during last year, attracting 20,336 delegates from overseas.

However, in spite of the increasing number of tourists coming to Japan, last year's international balance of payments concerning overseas travelers was in red. This is due to a tightening of the purse strings of tourists to this country and the increase of "free-spend-

ing" Japanese tourists spend abroad in excess of the amount of money spent by visitors to Japan. According to the Government survey, the average tourist spends $180 in Japan, while the average Japanese traveler spend $350 abroad.

SCIENCE

The Iriomote Wild Cat: A Living Fossil

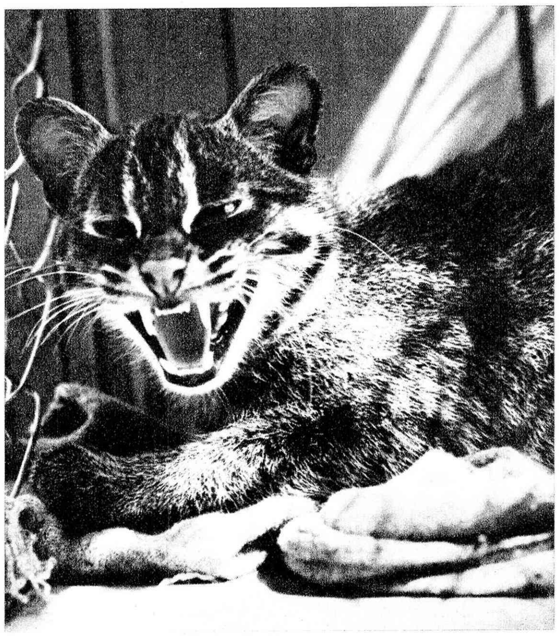
People living in highly civilized parts of the earth would hardly believe that there are mammals living on this globe which have still not been discovered by man. However, one of these rare animals has, in fact, been discovered on a small, desolate island in Japan quite recently. This is the "Iriomote Wild Cat," shown in the photo. The discoverers of this hitherto unknown species of the feline tribe are author Yukio Togawa, who is famous for his writings on wild life, and Dr. Yoshinori Imaizumi of the National Museum of Science.

Togawa discovered the wild cat on Iriomote Island, located off the southernmost tip of the Japanese archipelago, when he visited there in 1965. Dr. Imaizumi tackled the job of studying this rare wild cat and finally discovered that it was quite different from any other type in the world. He dubbed the wild cat with the zoological name of "Mayailurus iriomotensis" and the feline was acknowledged internationally as a new species of wild cat hitherto undiscovered.

According to the results obtained from Dr. Imaizumi's studies the Iriomote Wild Cat still retains the primitive characteristics of the first cats which appeared on this earth. It is said that the wild cat approaches nearest to the ancestor of all the cat tribe, including tigers and leopards. In other words, the Iriomote Wild Cat is a living fossil of the cat tribe's first ancestors.

Togawa is now keeping a pair of the Iriomote Wild Cats at his home in Tokyo. The felines are about the same size of ordinary cats but their legs are considerably larger than their domesticated counterparts and the shape of their bodies is similar to that of tigers and leopards. There are also spots on their bodies resembling those on leopards.

The eyes of the wild cats are slightly different from those of ordinary cats. For example, whereas the eyes of an ordinary cat narrow to a mere slit when they are exposed to bright lights, the Iriomote Wild Cat can



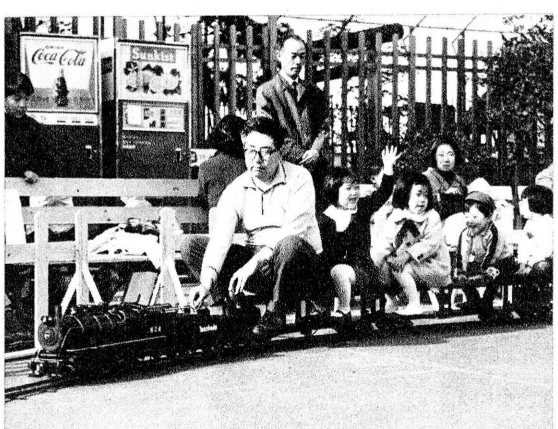
Iriomote Wild Cat kept at Togawa's house.

narrow its eyes only to a certain extent. Unlike the claws of an ordinary cat which can be completely hidden in sheathes, the claws of the Iriomote Wild Cat cannot be totally sheathed and parts are always slightly exposed. The movements of the wild cat are more like those of a small leopard than those of an ordinary cat. According to Togawa, the wild cats like to take a bath and are not a bit afraid of dogs. They also barely utter any cries. The pair of cats kept by Togawa are fed once a day in the evening. Raw beef, pork and chicken are their principal food.

Mr. Togawa estimates that there are more than 100 wild cats of the same species still living on Iriomote Island.

TOY

"Live Steam" Gaining Popularity



A model steam locomotive in operation.

Steam locomotives, which were used almost exclusively to have trains on Japanese railways before World War II, are gradually disappearing from the scene and becoming museum specimens as electric and diesel cars are replacing them on practically all railways in the country. Despite this phenomenon, the recent rage among railway lovers nostalgic for the past is a model of a steam engine dubbed "Live Steam," which is powered by steam and has pistons like its real counterparts of yesteryear.

The producer of the model "Live Steam" is the Tensho-do, located on the Ginza, Tokyo. This shop has a long history of making and selling model trains. Recently, the store put on sale a large-type model of a steam locomotive 1/16th the actual size of the Great Northern Railways' (United States) C-1-type locomotive which is most popular among railway lovers. The model, which is 1.24 meters long weighing 33.5 kilograms, runs on 8.9 centimeters gauge tracks and is capable of pulling a maximum load of 600 kilograms, equivalent to six or seven adults, and run at a speed of 11 kilometers an hour. Because coal is used as fuel, one can not only hear the chugging sound of the pistons but also see and smell the smoke billowing out of the model locomotive's funnel.

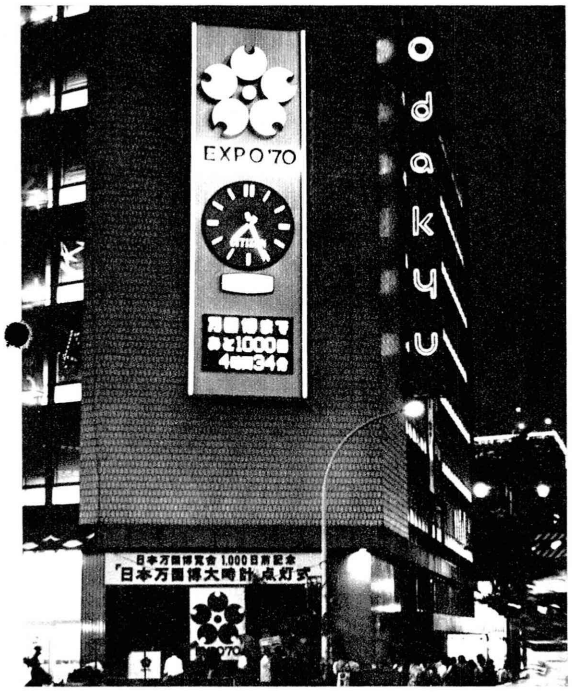
The price of the locomotive itself is ¥1,500,000, but a full set, including rails and other accessories, costs ¥2 million. Despite this high price, the model locomotive is selling well and orders have even been received from abroad. This locomotive is also expected to be used at parks and playgrounds to pull children on model tracks. With steam locomotives on the Japanese National Railways lines expected to disappear completely in a few years, the models will replace and keep alive the dreams of children and adults.

EXPO '70

Countdown for EXPO '70

Three giant electronic systems, installed in Tokyo, Osaka and Nagoya, will continuously display the amount of time left until the opening of EXPO '70 on March 15, 1970.

In Tokyo, a starting ceremony was held on June 18 in front of the Odakyu Department Store where one of the three 14 meters high clocks with countdown indicators is installed. At 7 p.m. or exactly 1,000 days and five hours before opening of the fair, Mr. Yoshimaru



Giant countdown clock installed in Tokyo.

Kanno, executive vice president of the EXPO '70, pressed a button which instantly lit up the huge dial and started the countdown indicator. The other two systems were started at the same time in Osaka and Nagoya.

The clock and the countdown indicator are synchronized with a complex electro mechanism consisting of a quartz crystal oscillator and a number of digital signal relays so that countdown indication is possible down to the minute. The indicators will show zero minute zero hour zero day at midnight March 14, 1970, then start indicating time left before the closing of the EXPO '70. According to the Citizen Watch Co., which donated the systems, one unit is valued at ¥10 million.

NEW PRODUCTS

Automatic Ticket Puncher



The unmanned wicket of Kitasenri Station.

A station equipped with automatic ticket punching machines operated by electronic brains has made its debut on an electric railway line in the suburbs of Osaka. The Kitasenri Station on the Kitasenri Line of the Hankyu Electric Railways Company is equipped with two automatic ticket punchers and eight automatic season ticket examining machines near the wicket. There are no ticket examiners.

The passenger purchases a ticket printed in special magnetic ink from the automatic ticket vendor. When he inserts the ticket into the automatic ticket puncher, the machine can tell in 0.6 seconds whether the ticket is genuine or not. If the ticket is genuine, the machine punches it and delivers it to the passenger. The season ticket is made of vinyl-chloride and there are holes in it which indicate certain dates and track sections. When the ticket is inserted into the examining machine, the electronic devices within decide automatically whether the ticket is genuine or not. If the season ticket is counterfeit, a buzzer sounds and a small bar drops down to obstruct the passage of the person.

The ticket puncher can handle 25 tickets in a minute while the season ticket examining machine can take care of 60 to 70 tickets. These devices were developed jointly by Hankyu and the Tateishi Electronics Co., manufacturers of electronic instruments and automatic vendors.

Super-Small TV Receiver

The Sony Corp. announced recently that it had been successful in producing a super-small black and white television receiver using integrated circuits almost completely. Eleven integrated circuits of various types are used in 90 per cent of the various parts of the TV receiver which measures 4.3 centimeters in width, 7.5 centimeters in height, 18.8 centimeters in length and weighs 900 grams. The length of the diagonal line of the screen is 1.2 inches (three centimeters). The power source is a nickel-cadmium battery which operates for two hours at one charge.

Because of the smallness of the screen, the dimunitive TV set is still a "high-class toy" at the present stage but according to Sony, it produced the midget receiver to test to what extent integrated circuits could be used in a TV set. It also added that the debut of the midget receiver indicates the future trend of



The world's smallest TV receiver.

such sets. Sony plans to market the super-small TV set next year but its price has not yet been decided. The world's smallest black and white TV set on sale today is a 3-inch type.

Ultra-thin TV Set

Hayakawa Electric Co. recently announced that it had successfully test-produced a flat, book-shaped television set as a possible breakthrough to the dreamed-of wall TV set.

The revolutionary TV receiver has an image tube of 5 centimeters or one-fourth the length of the conventional tube. It is the world's first book-thin TV set for possible commercial sale. A Hayakawa spokesman said the new TV set would lead to a wall or attache case TV receiver in the near future, through the use of smaller parts such as integrated circuits. He said the thin TV set would be marketed in a year or two. No decision has been made with regard to price.

Antiflood Waterbag

A large water-filled vinyl bag to hold back flood water, an entirely new concept in fighting floods has been developed by the Tokyo Metropolitan Fire Department. This is a specially processed tubular vinyl bag measuring 5.35 meters long in a horizontal position, one meter high, 65 centimeters across at its mouth and 1.5 meters across at the bottom. It takes only three minutes to fill the bag with water.

According to the fire department, the antiflood waterbag is far better than conventional sand-filled canvas or hemp bags. In addition to being light and handy, there is no need for sand to fill the bag. "An idea to prevent flood water utilizing it is unique, because plenty of water can be found during a flood," a fireman said.



JAPAN'S SPORTS AND PASSENGER CARS

Japan's automobile industry is enjoying an unprecedented boom due to the great increase in domestic demand and growing volume of exports. The word "phenomenal" aptly describes the surge of the industry as Japan is now the second most prolific manufacturers of motor vehicles in the world after the United States. Today, Japan is manufacturing a variety of passenger and sports cars ranging from engine displacements of 360 cc to 4,000 cc. The performance and designs of these cars have witnessed considerable improvements in parallel with the increase in car production. Japanese cars are now on the level with their counterparts produced in European countries and the United States. Introduced here are the performance and styles of Japanese sports and passenger cars attracting world-wide attention.

DATSUN 1600 COUPE
Engine displacement: 1,595 cc; 4-cylinder. Maximum output: 90 hp/6,000 rpm. Maximum speed: 165 km/h (103 mph). Transmission: 4-speed. Front-wheel disc brakes. Seating capacity: 2 persons. Domestic price: ¥1,191,000. (Nissan Motor).



SPORTS AND SPORTY CARS



BELLETT 1600 GT FASTBACK
Engine displacement: 1,584 cc; 4-cylinder. Maximum output: 90 hp/5,400 rpm. Maximum speed: 160 km/h (100 mph). Transmission: 4-speed. Front-wheel disc brakes. Seating capacity: 4 persons. Domestic price: ¥992,000 (Isuzu Motors).

TOYOTA SPORTS 800 (Below right)
Engine displacement: 790 cc; 2-cylinder. Maximum output: 45 hp/5,400 rpm. Maximum speed: 155 km/h (97 mph). Transmission: 4-speed. Seating capacity: 2 persons. Domestic price: ¥592,000 (Toyota Motor).

HONDA S800 COUPE
Engine displacement: 791 cc; 4-cylinder. Maximum output: 70 hp/8,000 rpm. Maximum speed: 160 km/h (100 mph). Transmission: 4-speed. Seating capacity: 2 persons. Domestic price: ¥653,000. (Honda Motor).





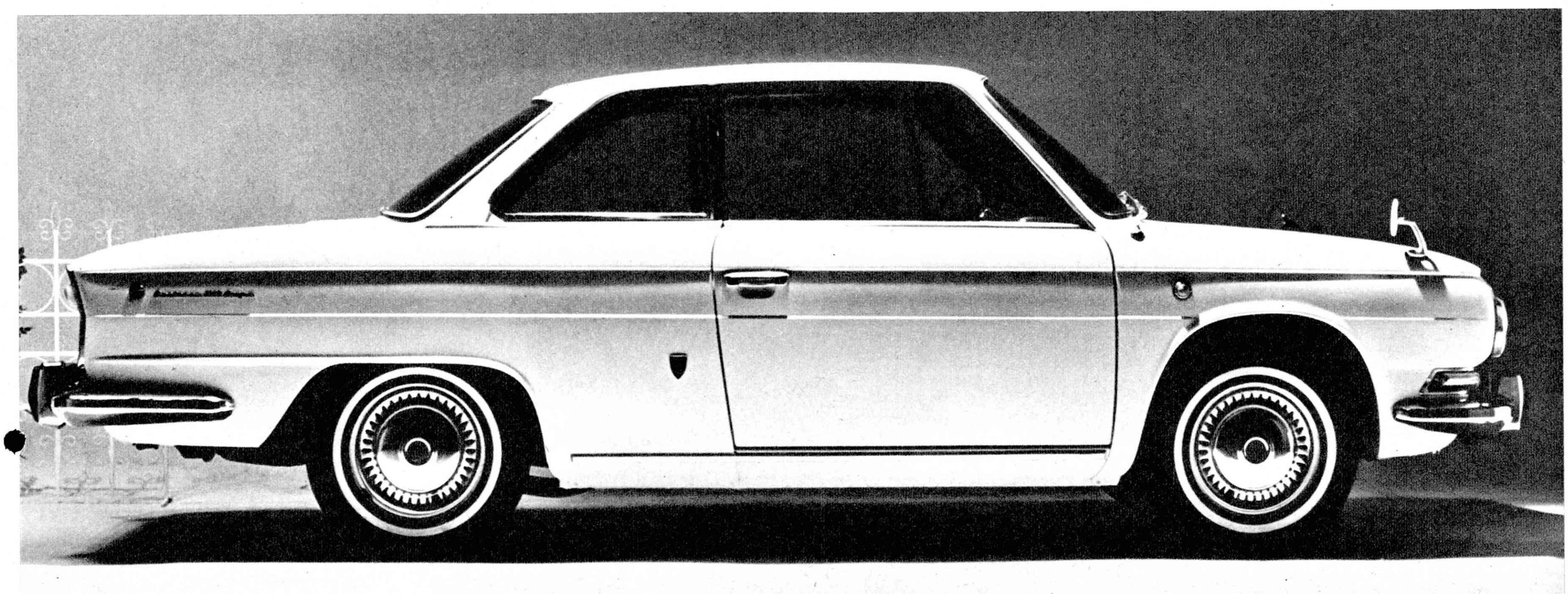


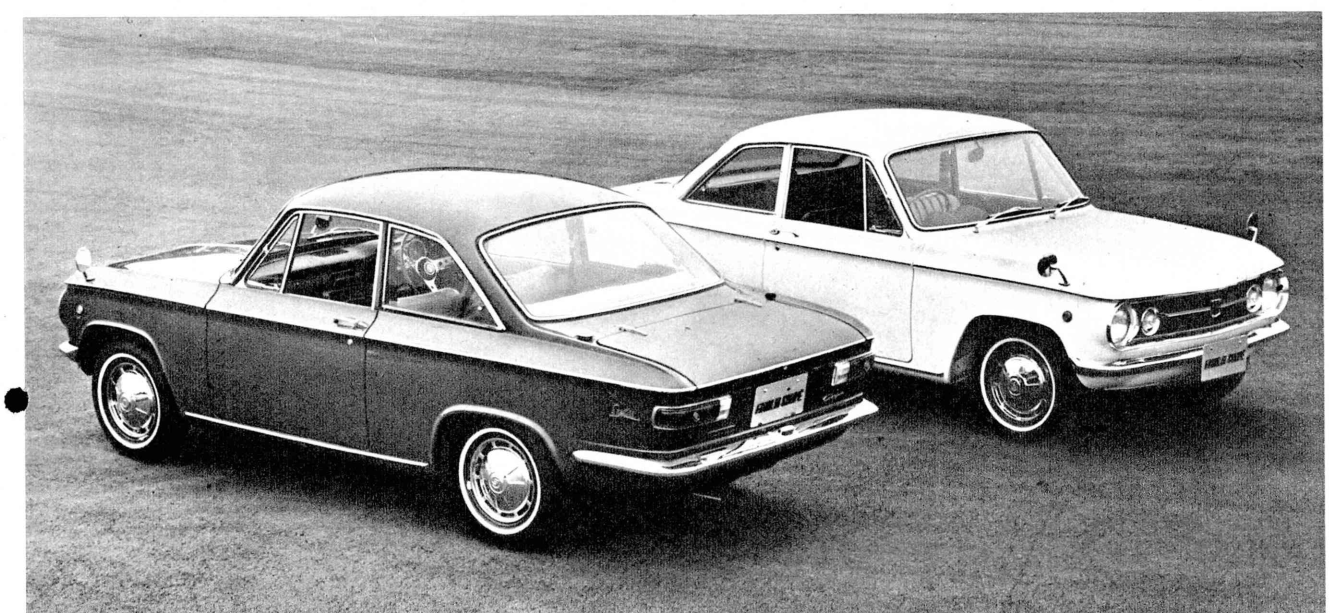
PMC PRINCE A200 GT-A

Engine displacement: 1,988 cc; 6-cylinder. Maximum output: 105 hp/5,200 rpm. Maximum speed: 170 km/h (106 mph). Transmission: 4-speed. Front-wheel disc brakes. Seating capacity: 5 persons. Domestic price: ¥795,000 (Nissan Motor).

CONTESSA 1300 COUPE

Engine displacement: 1,251 cc; 4-cylinder. Maximum output: 65 hp/5,500 rpm. Maximum speed: 145 km/h (90 mph). Transmission: 4-speed. Seating capacity: 4 persons. Domestic price: ¥853,000 (Hino Motors).





MAZDA 1000 COUPE

Engine displacement: 985 cc; 4-cylinder. Maximum output: 68 hp/6,500 rpm. Maximum speed: 145 km/h (90 mph). Transmission: 4-speed. Front-wheel disc brakes. Seating capacity: 5 persons. Domestic price: ¥644,000. (Toyo Kogyo).

MAZDA COSMO SPORT

The car mounts a two-rotor Mazda Rotary Piston Engine, the first of its kind in the automotive history. Dimensions: overall length, 4,140 mm; overall width, 1,595 mm; overall height, 1,165 mm. Car weight: 940 kg. Seating capacity: two persons. Engine displacement: single chamber of rotary piston engine, 491 cc, (two rotors); water cooled. Maximum output: 110 hp/7,000 rpm. Maximum speed; 185 km/h (115 miles/h). Acceleration: ss ¼ mile, 16.3 sec. Transmission: forward 4 speeds, reverse 1 speed. Front-wheel disc brakes. Domestic standard price: ¥1,480,000. (Toyo Kogyo Co.)







TOYOTA 2000 GT

Dimensions: overall length, 4,175 mm; overall width, 1,600 mm; overall height, 1,160 mm. Car weight: 1,120 kg. Seating capacity: two persons. Engine: displacement, 1,988 cc; D.O.H.C.; six cylinder; water cooled. Maximum output: 150 hp/6,600 rpm. Maximum speed: 220 km/h (138 miles/h). Acceleration: ss ¼ mile, 15.9 sec. Transmission: forward 5 speeds, reverse 1 speed. Four-wheel disc brakes. Domestic standard price. ¥2,380,000. (Toyota Motor Co.)



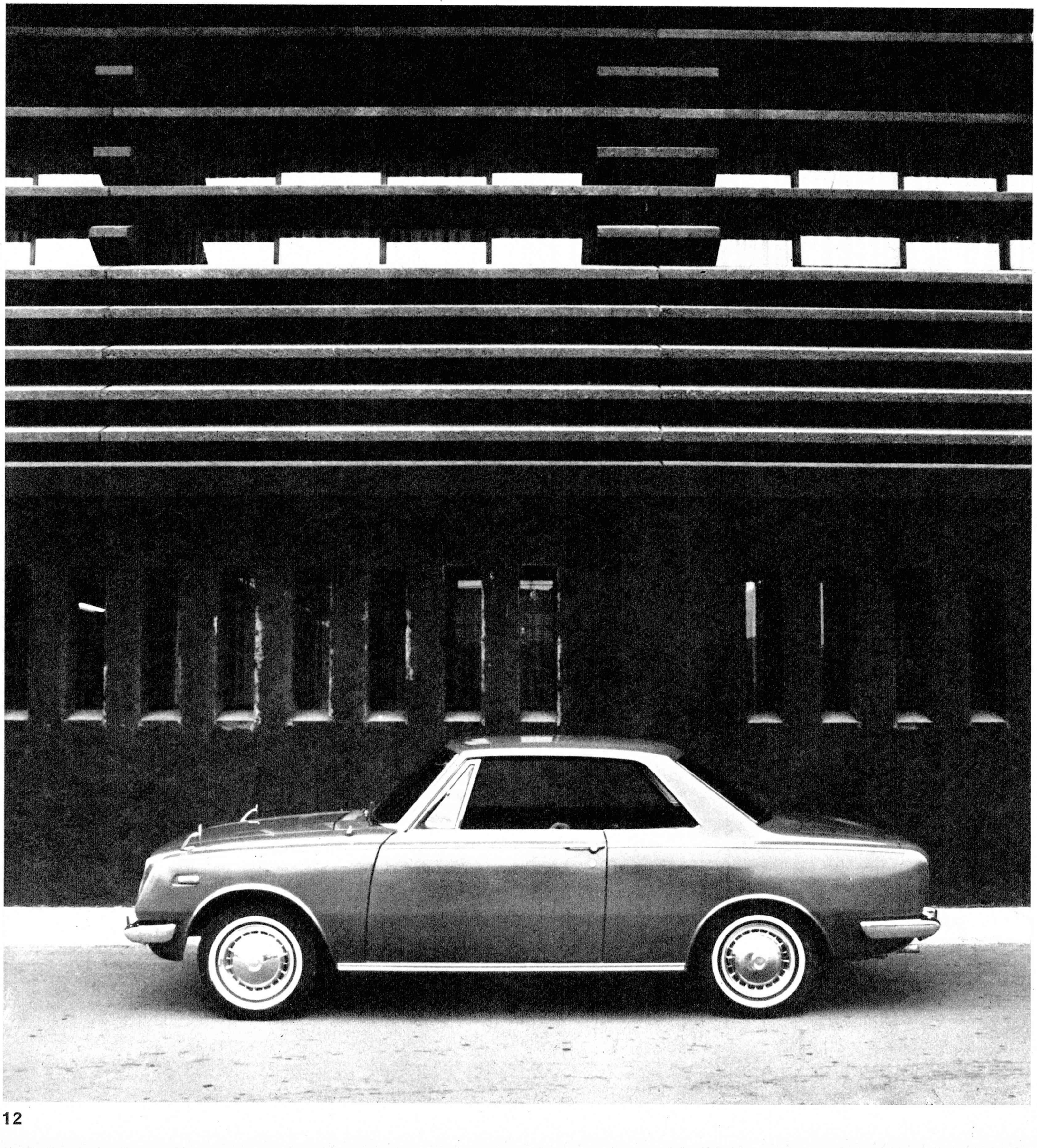
DATSUN 2000 SPORTS

Dimensions: overall length, 3,955 mm; overall width, 1,495 mm; overall height, 1,300 mm. Car weight: 910 kg. Seating capacity: two persons. Engine: displacement, 1,982 cc; four cylinder; O.H.C.; water cooled. Maximum output 150 hp/6,000 rpm. Maximum speed: 200 km/h (124 miles/h). Acceleration: ss ¼ mile, 15.4 sec. Transmission: forward 5 speeds, reverse 1 speed. Front-wheel disc brakes. Domestic standard price: ¥880,000. (Nissan Motor Co.)



DATSUN SEDAN 1600 SUPER SPORTS
Engine displacement: 1,595 cc; 4-cylinder. Maximum output: 90 hp/6,000 rpm. Maximum speed: 160 km/h (100 mph). Transmission: 4-speed. Front-wheel disc brakes. Seating capacity: 5 persons. Domestic price: ¥755,000. (Nissan Motor).

TOYOTA CORONA HARDTOP
Engine displacement: 1,490 cc: 4-cylinder. Maximum output: 70 hp/5,000 rpm. Maximum speed: 140 km/h (87 mph). Transmission: 3-speed. Seating capacity: 4 persons. Domestic price: ¥723,000. (Toyota Motor).

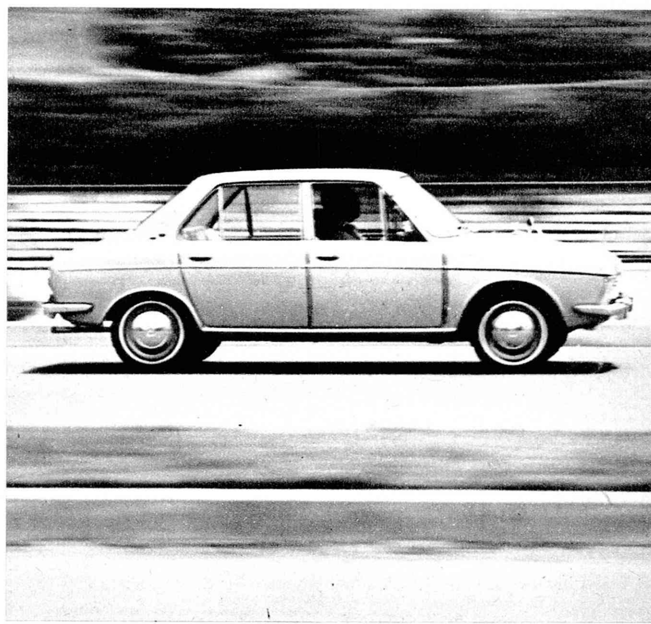




360 cc—1,100 cc PASSENGER CARS

COMPAGNO BERLINA 1000 2-DOOR DELUXE
Engine displacement: 958 cc; 4-cylinder. Maximum output: 55 hp/5,500 rpm. Maximum speed: 130 km/h (81 mph). Transmission: 4-speed. Seating capacity: 5 persons. Domestic price: ¥488,000. (Daihatsu Kogyo).

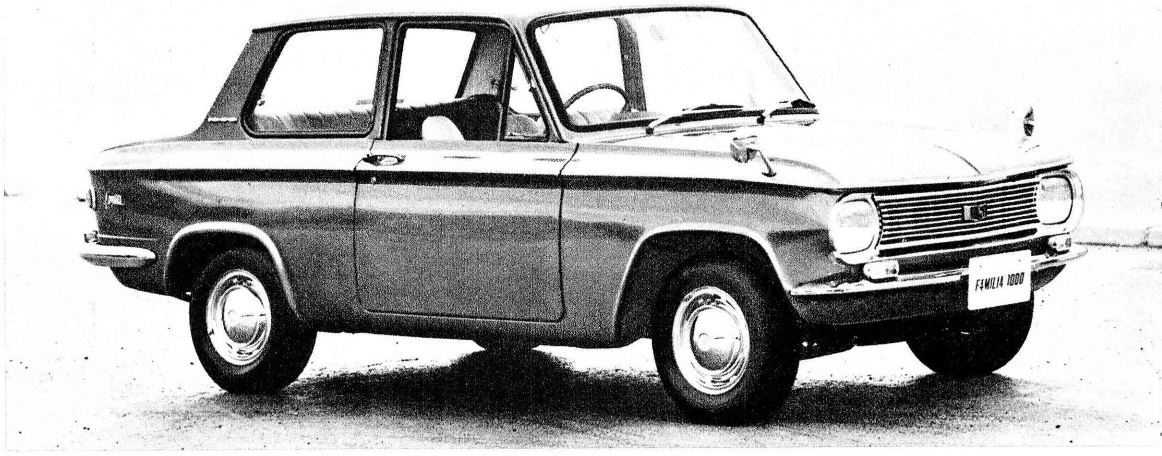




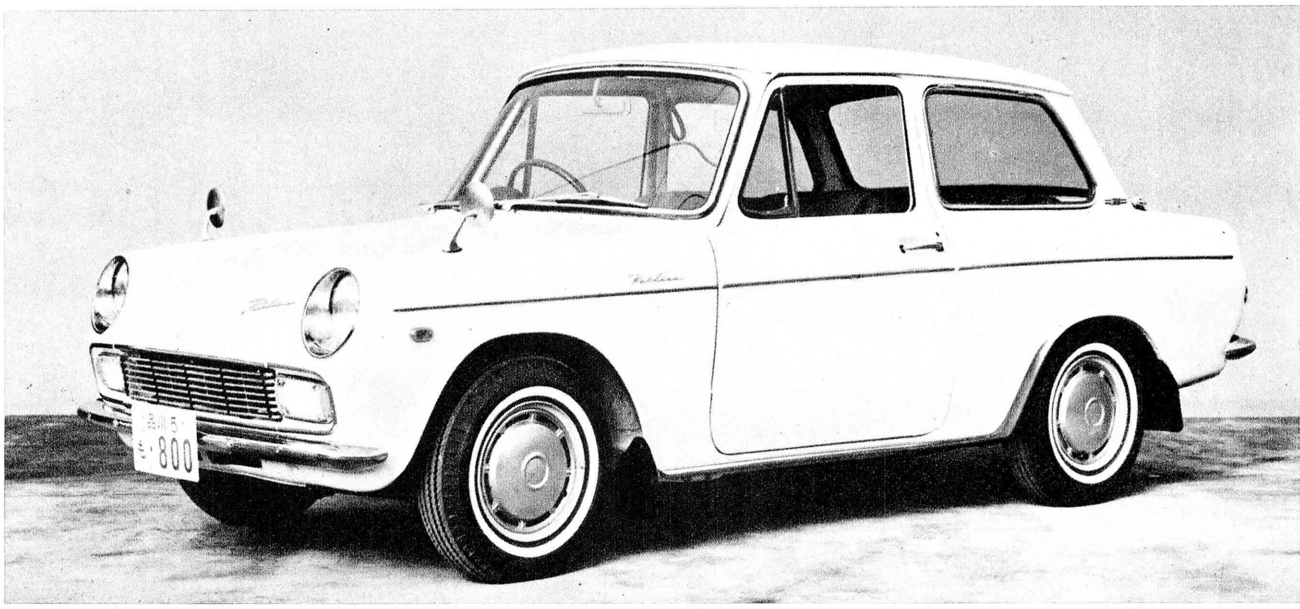
SUBARU 1000
Engine displacement: 977 cc; 4-cylinder. Maximum output: 55 hp/6,000 rpm. Maximum speed: 130 km/h (81 mph). Transmission: 4-speed. Seating capacity: 5 persons. Domestic price: ¥495,000. (Fuji Heavy Industries).

DATSUN 1000 STANDARD
(Left photo, front)
Engine displacement: 988 cc; 4-cylinder. Maximum output: 56 hp/6,000 rpm. Maximum speed: 135 km/h (84 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥410,000. (Nissan Motor).

TOYOTA COROLLA STANDARD
(Left photo, middle)
Engine displacement: 1.077 cc: 4-cylinder. Maximum output: 60 hp/6.000 rpm. Maximum speed: 140 km/h (87 mph). Transmission: 4-speed. Seating capacity: 5 persons. Domestic price: ¥432,000. (Toyota Motor).



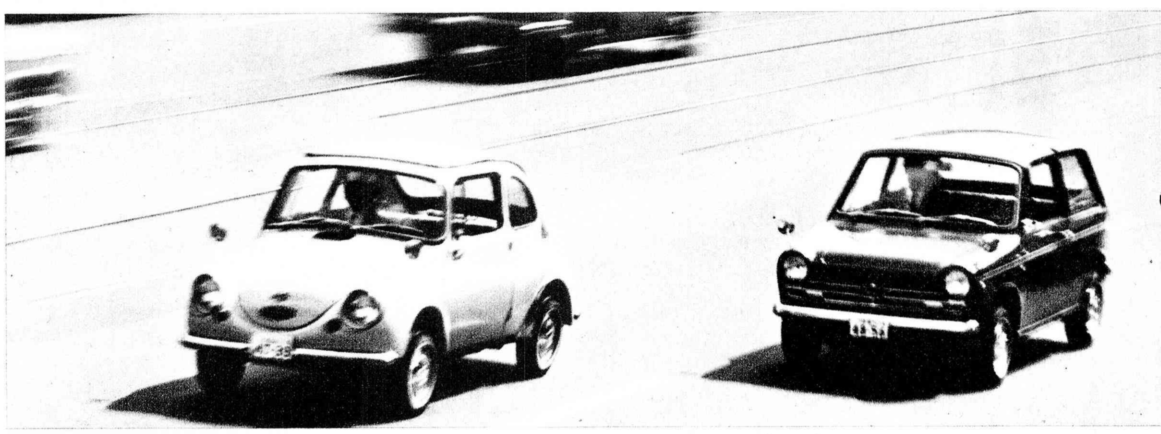
MAZDA 1000 SEDAN
Engine displacement: 958 cc: 4-cylinder. Maximum output: 58 hp/6,000 rpm. Maximum speed: 135 km/h (81 mph). Transmission: 4-speed. Seating capacity: 5 persons. Domestic price: ¥425,000. (Toyo Kogyo).



TOYOTA 800 SEDAN
Engine displacement: 790 cc; 2-cylinder. Maximum output: 36 hp/4,600 rpm. Maximum speed: 115 km/h (72 mph). Transmission: 4-speed. Seating capacity: 4 persons. Domestic price: ¥359,000. (Toyota Motor).



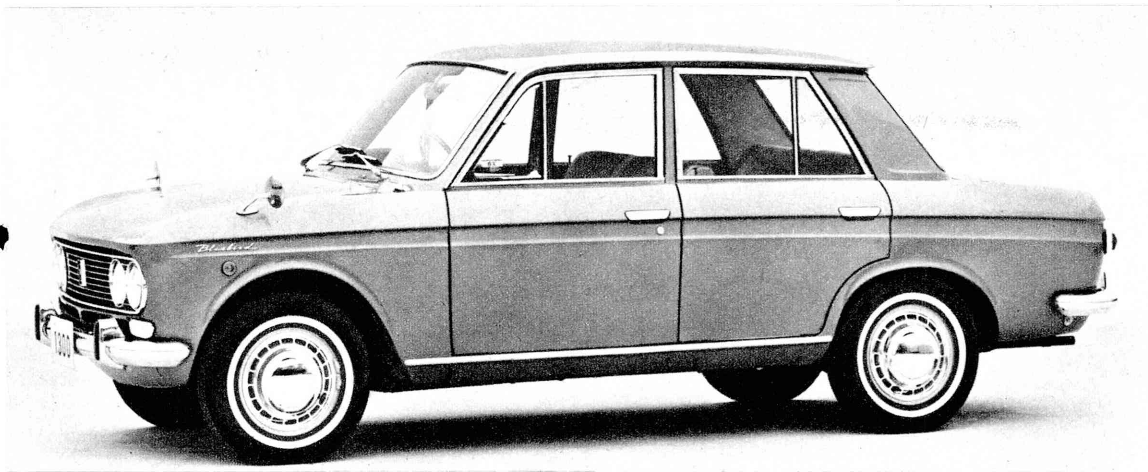
COLT 1100 DELUXE
Engine displacement: 1,088 cc; 4-cylinder. Maximum output: 58 hp/6,000 rpm. Maximum speed: 135 km/h (84 mph). Transmission: 4-speed. Seating capacity: 5 persons. Domestic price: ¥588,000. (Mitsubishi Heavy Industries).



SUBARU 360 STANDARD (left)
Engine displacement: 356 cc; 2-cylinder. Maximum output: 20 hp/5,000 rpm. Maximum speed: 100 km/h (63 mph). Transmission: 3-speed. Seating capacity: 4 persons. Domestic price: ¥319,000. (Fuji Heavy Industries).

HONDA N 360 (right)
Engine displacement: 354 cc; 2-cylinder. Maximum output: 31 hp/8,500 rpm. Maximum speed: 115 km/h (72 miles). Transmission: 4-speed. Seating capacity: 4 persons. Domestic price: ¥315,000. (Honda Motor).

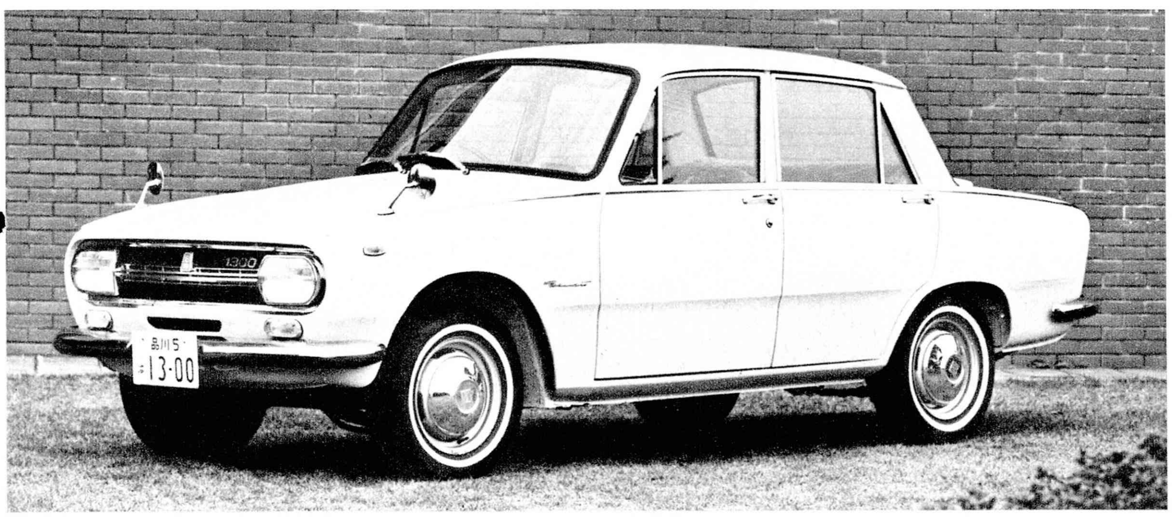
1,300 cc—4,000 cc PASSENGER CARS



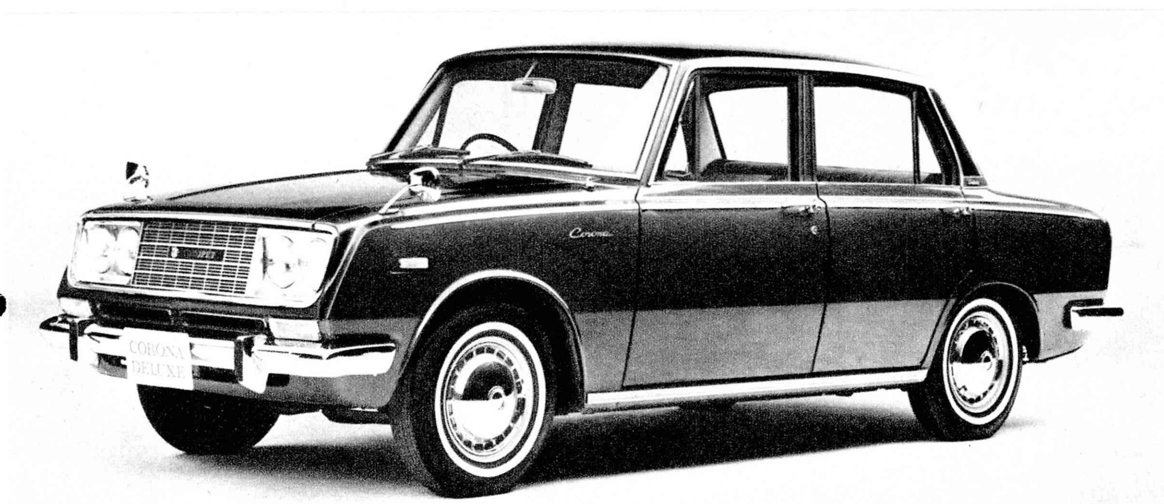
DATSUN 1300 4-DOOR DELUXE
Engine displacement: 1,299 cc; 4-cylinder. Maximum output: 62 hp/5,000 rpm. Maximum speed: 140 km/h (87 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥640,000. (Nissan Motor).



HINO CONTESSA 1300
Engine displacement: 1,251 cc; 4-cylinder. Maximum output: 55 hp/5,000 rpm. Maximum speed: 130 km/h (81 mph). Transmission: 3-speed. Seating capacity: 6 persons. Domestic price: ¥695,000. (Hino Motors).



ISUZU BELLETT 1300
Engine displacement: 1,325 cc; 4-cylinder. Maximum output: 58 hp/5,000 rpm. Maximum speed: 125 km/h (78 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥560,000. (Isuzu Motors).



TOYOTA CORONA DELUXE SEDAN
Engine displacement: 1,490 cc; 4-cylinder. Maximum output: 70 hp/5,000 rpm. Maximum speed: 140 km/h (87 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥644,000. (Toyota Motor).



COLT 1500 DELUXE
Engine displacement: 1,498 cc; 4-cylinder. Maximum output: 70 hp/5,000 rpm. Maximum speed: 140 km/h (87 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥644,000. (Mitsubishi Heavy Industries).



PMC PRINCE A 150 DELUXE
Engine displacement: 1,484 cc; 4-cylinder. Maximum output: 70 hp/4,800 rpm. Maximum speed: 135 km/h (84 mph). Transmission: 3-speed. Seating capacity: 5 persons. Domestic price: ¥644,000. (Nissan Motor).



MAZDA 1500 SEDAN DELUXE
Engine displacement: 1,490 cc; 4-cylinder: Maximum output: 78 hp/5,500 rpm. Maximum speed: 150 km/h (93 mph). Transmission: 4-speed. Seating capacity: 6 persons. Domestic price: ¥695,000. (Toyo Kogyo).



DATSUN 2000 SPECIAL 6
Engine displacement: 1,998 cc; 6-cylinder. Maximum output: 115 hp/5,200 rpm. Maximum speed: 160 km/h (100 mph). Transmission: 3-speed. Seating capacity: 6 persons. Domestic price: ¥1,142,000. (Nissan Motor).



DEBONAIR DELUXE
Engine displacement: 1,991 cc; 4-cylinder. Maximum output: 95 hp/4,600 rpm. Maximum speed: 145 km/h (90 mph). Transmission: 3-speed. Seating capacity: 6 persons. Domestic price: ¥1,170.000. (Mitsubishi Heavy Industries).

NISSAN GLORIA SUPER DELUXE
Engine displacement: 1,988 cc; 6-cylinder. Maximum output: 105 hp/5,200 rpm. Maximum speed: 160 km/h (100 mph). Transmission: 3-speed. Seating capacity: 6 persons. Domestic price: ¥1,110,000. (Nissan Motor).





TOYOTA CROWN EIGHT
Engine displacement: 2.599 cc; 8-cylinder. Maximum output: 115 hp/5,000 rpm. Maximum speed: 150 km/h (93 mph). Transmission: 4-speed. Seating capacity: 6 persons. Domestic price: ¥1,650,-000. (Toyota Motor).

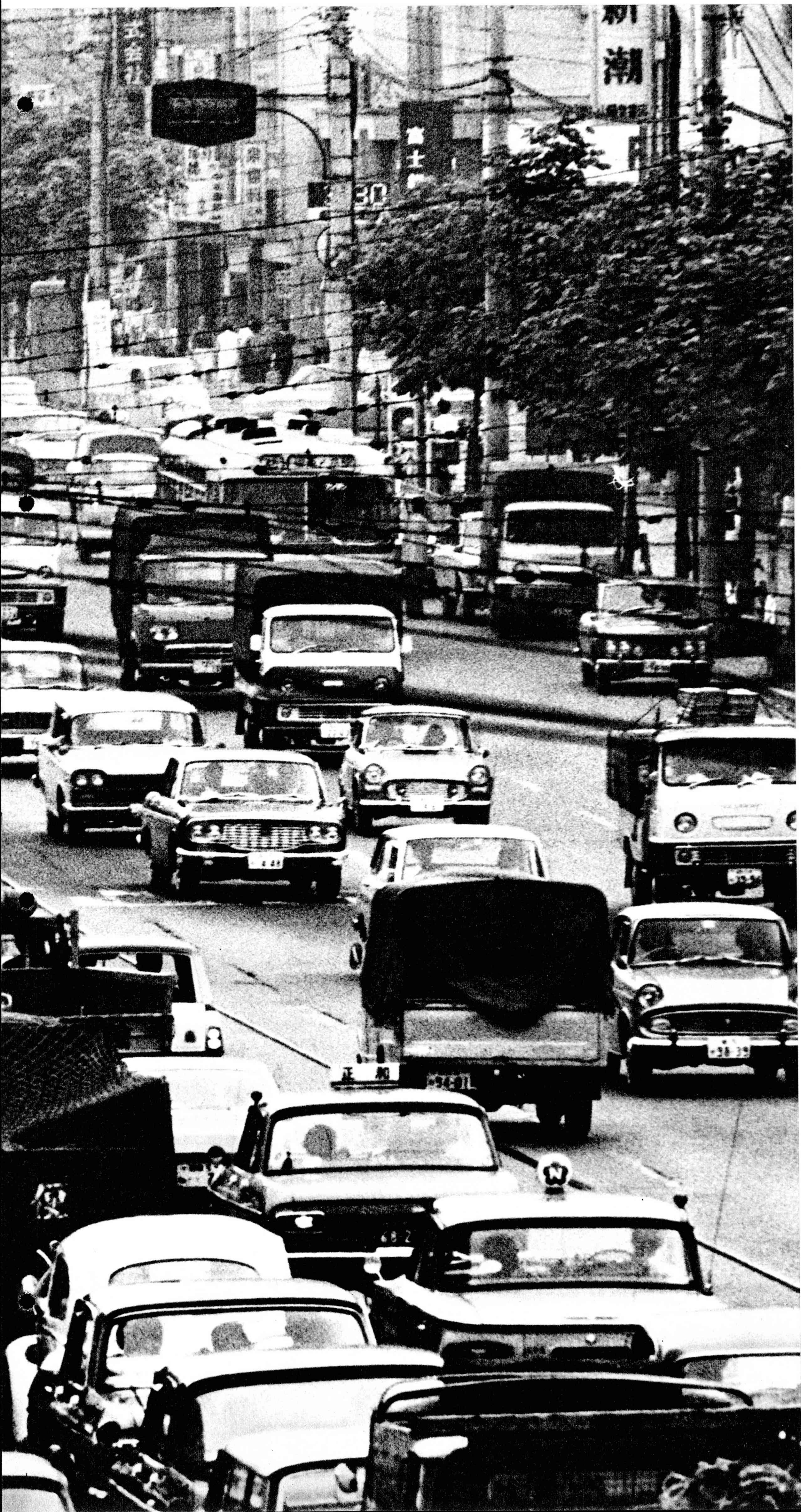
NISSAN PRESIDENT
Engine displacement: 3.988 cc; 8-cylinder. Maximum output: 180 hp/4,800 rpm. Maximum speed: 185 km/h (116 mph). Transmission: 3-speed. Seating capacity: 6 persons. Domestic price: ¥3,000,-000. (Nissan Motor).



Aoyama Street in Tokyo. Main streets in major cities are congested with motor traffic.



Motorization Sweeps Japan



Japan today is enveloped in a wave of motorization with the number of motor vehicles estimated at 10 million as of the end of June. This figure indicates that there is one motor vehicle for every 10 Japanese. As the photos show, the streets of Japan are deluged with cars.

But not only has the number of cars increased, but the number of persons with driver's license has also risen tremendously. Those who have obtained driver's licenses as of the end of last year, exceeded the 22,800,000 mark. This figure indicates that one in every 4.3 persons in Japan are in possession of a license. Since this figure includes babies and children under the age of 18, actually one in three adults is in possession of a license. As the figures indicate, Japan has finally plunged into an age of motorization.

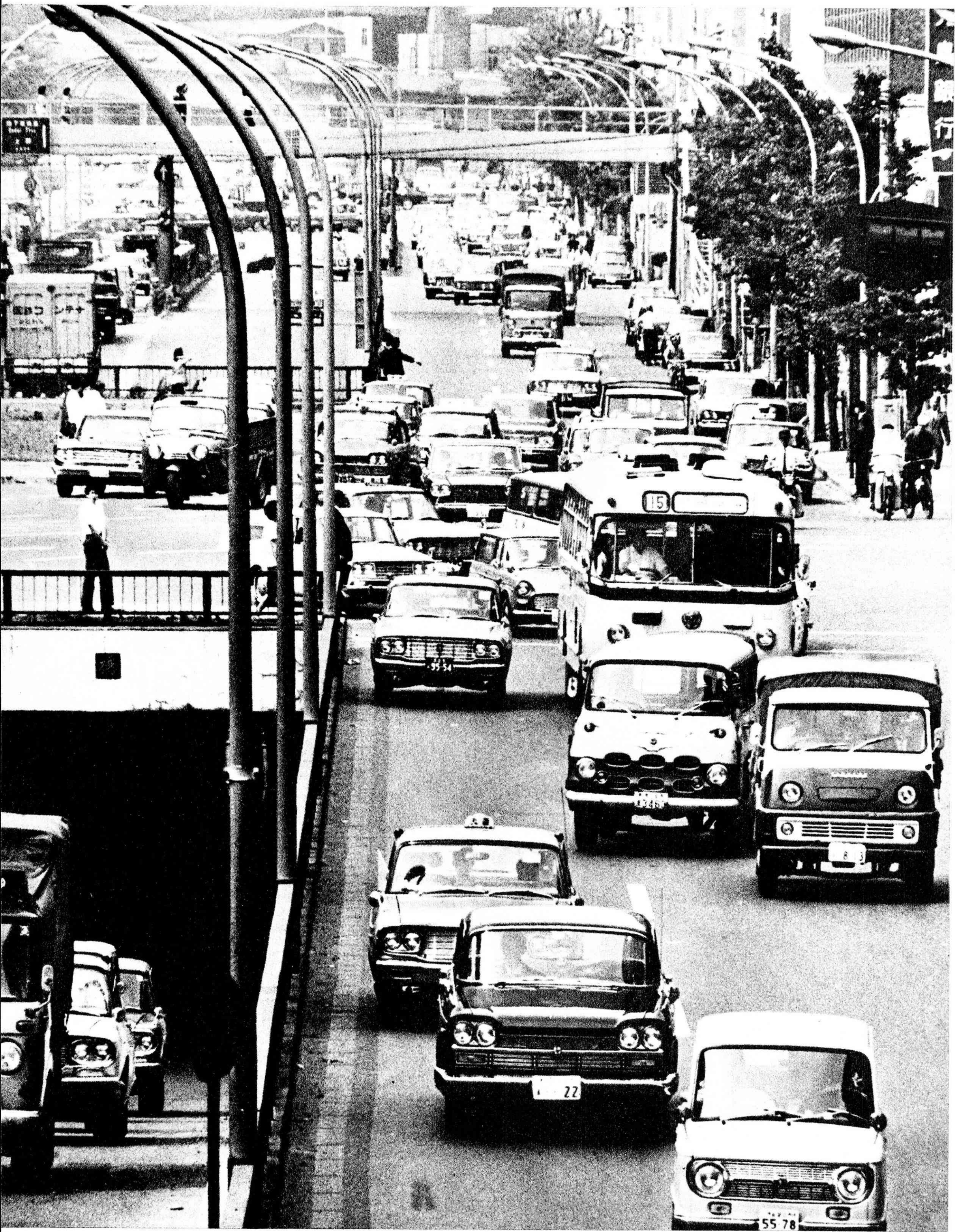
In Japan, a so-called "My Car Year" was ushered in last year when the major automobile manufacturers announced and placed on the market new car models ranging from 1000 to 1100 cc for family use. Among the new models making their debut were the Datsun Sunny 1000 (Nissan), Corolla 1100 (Toyota), Mazda Familia (Toyo Kogyo), Subaru 1000 (Fuji Heavy Industries) Colt 1000F (Mitsubishi Heavy Industries) and the Berlina (Daihatsu).

The Nissan's Sunny, which was put on the market in April last year, was placed on sale priced at ¥410,000 (standard type). This was a big reduction compared with that for other similar types of cars on the market and within the purse of the average man, that is, the working class. Soon after Toyota Motors announced its Corolla 1100 and the two major automobile manufacturers in Japan plunged into a fierce sales competition. Aside from the Sunny and Corolla, other family cars have witnessed tremendous sales volume.

With the advent of the family car age, the demand pattern for cars in Japan has changed drastically. One of them is that the demand from individuals has risen sharply. Ten years ago, approximately 70 per cent of the passenger cars produced were purchased by taxi companies, but this percentage has dropped to a low 10 per cent recently while the percentage of cars bought by individuals is on the increase.

Although Japan has witnessed the advent of an age of motorization, the questions arise as to how long this will last, when will the peak be reached, and at what tempo? A certain big car manufacturer predicts that the peak of the present motorization wave will probably be reached in the year 1970 when the World Exposition will be held in Osaka, or in 1971. It also predicted that the age of the family car will continue for two or three years and, although there will be some ups and downs, sales will increase at a brisk pace.

There are several factors which decide the sales of family cars. Among the most important is the per capita income of the people. According to a French economist, when the price of a people's car becomes 1.4 times the per capita income of a country, an explosive sales boom will be witnessed. For example,



Showa-dori Street, Tokyo. The car dissemination rate is one for every 10 Japanese.



One in three adults is in possession of a driver's license.

the people's car boom in West Germany is said to have started in the year 1955, and the ratio between the price of the Volkeswagen 1200 and the West German per capita income that year had been 1.4.

If this theory is applicable to Japan, it would not be strange to witness a tremendous people's car boom in the near future. For example, Japan's per capita income in 1966 was ¥290,000. Since the price of a Sunny is ¥410,000, it is exactly 1.4 times the per capita income in 1966. Japan's per capita income in 1967 is estimated ¥326,000, so the price of a Corolla (¥432,000) will be 1.3 times the per capita income. Whereas the national income of the Japanese people is rising every year, the price of people's cars, reflecting the effects of mass production, is on a gradual decline. Therefore, there is concrete evidence pointing to the arrival of a people's car boom in Japan in the near future.

As mentioned previously, the car dissemination rate in Japan is one car for every 10 persons, but if the type of car is limited to passenger cars, the ratio is one for every 25 persons, a considerably low ratio. In this respect, Japan lags behind advanced Western nations by 10 years. This, however, indicates that there is still much room for the dissemination of passenger cars in Japan.

If a people's car boom is witnessed in 1970 or 1971, as predicted by an influential car manufacturer, what would be the passenger car dissemination rate and the number of such cars in possession of the Japanese people? According to the Socio-Economic Progress Plan of the Japanese Government which was published last year, the total number of motor vehicles in possession of the Japanese people in 1971 will reach 16 million, of which passenger cars (including station wagons) will number 9,500,000 and the dissemination rate will be one passenger car for every 11 persons. The estimates revealed by Toyota and Nissan are about the same as those of the Government.

According to the "National Livelihood Vision 20 Years Hence" announced last year by the National Livelihood Deliberation Council, the dissemination rate of passenger cars in 1975 will be one car for every nine persons and in 1985, one car for every 4.6 persons. These figures are still considerably low compared with the passenger car dissemination ratio in the United States. However, in the case of Japan, whose land area is small and the fact that railway networks are well developed, the figures given above concerning the passenger car dissemination rate, are believed to represent limit.

The obsession of the younger generation in Japan with motor cars is considerable. Hundreds of young men and girls can be seen taking lessons at driving schools or taking driving tests every day, indicating that the number of potential car purchasers is increasing tremendously. Super highways are under construction, and there is no doubt that the motorization boom will continue for several years.



Akasaka-Mitsuke, one of the busiest junctions in downtown Tokyo.

JAPAN'S AUTOMOBILE INDUSTRY

—Era of Passenger Cars Approaching—

THE phenomenal development of the Japanese automobile industry has created a world sensation. Japan produced 2,286,000 units of four-wheeled motor vehicles last year which figure ranked third after the United States and West Germany. Since Japan's production of motor vehicles in 1956 was only on the 110,000-unit level, production has increased by more than 20 times in the brief period of 11 years.

Production this year is expected to exceed the 3 million-unit mark as Japanese automobile manufacturers have all drawn up plans calling for increased production in order to cope with the strong demand for cars, particularly those for passenger use, in the domestic market.

What is more astonishing is the fact that Japanese motor vehicle production during the four months of January-April this year has exceeded that of West Germany, and certain automobile manufacturers here predict that if this pace is maintained for the rest of the year, Japan's motor vehicle production would eclipse that of West Germany in 1967, thus boosting this country to the second biggest car manufacturer in the world.

ALTHOUGH the Japanese motor vehicle industry is attracting the attention of the world because of its swift development, its history is relatively short. The first domestically-produced gasoline-engine car made its debut here in 1907. It was called the Takurii, made by Komanosuke Uchiyama, known as Japan's pioneer automobile engineer. This car was purchased by Prince Arisugawa, a member of the Imperial family and the first motorist among royalty.

However, the production cost of the Takurii was exceedingly high resulting in a continued deficit for the manufacturer. As a result, only 10 of the cars were made before production was completely abandoned.

Production of automobiles was attempted at other factories around this time, but none could make ends meet and had to abandon production. Thus, the Japanese automobile market came to be dominated by imported cars.

It was American car manufacturers who perceived that there was a good market in Japan. In 1925, the Ford Motor Company established a company in Yokohama called the Japan Ford Motor. In 1927, the Japan General Motors was founded in Osaka. Both of these companies adopted the conveyor system of their parent firms in the United States for the production of automobiles, although the scale of production was small but automobile parts imported from the U.S. were assembled at the two plants. As a result, the Japanese car market was dominated by Fords and Chevrolets.

The Japanese, however, were not idle. Stimulated by the influx of foreign cars, the first large-scaled domestic automobile company was established in 1933 called the Nissan Motor Company and in 1936 it was successful in setting up a mass production system for the Datsun passenger car. In 1935, another Japanese car manufacturing company was born. This was the Toyota Motor Company. In the following year, 1936, Toyota produced its first passenger car to start on the road to its influential position it enjoys today in the Japanese automobile industry.

Although Japan's automobile industry was 30 years late compared with advanced countries in the West, Japan nevertheless succeeded in establishing car manufacturing companies with large capital and modern equipment and launched a domestic sales campaign in competition with American cars. Thus Japan's "Big Two" automobile manufacturers —Nissan and Toyota—started out by producing passenger cars, but with the approach of World War II, they were forced to switch production lines from passenger cars to trucks for military use in line with Government policy. The Japan Ford and the Japan General Motors were also forced to drastically reduce their production volume.

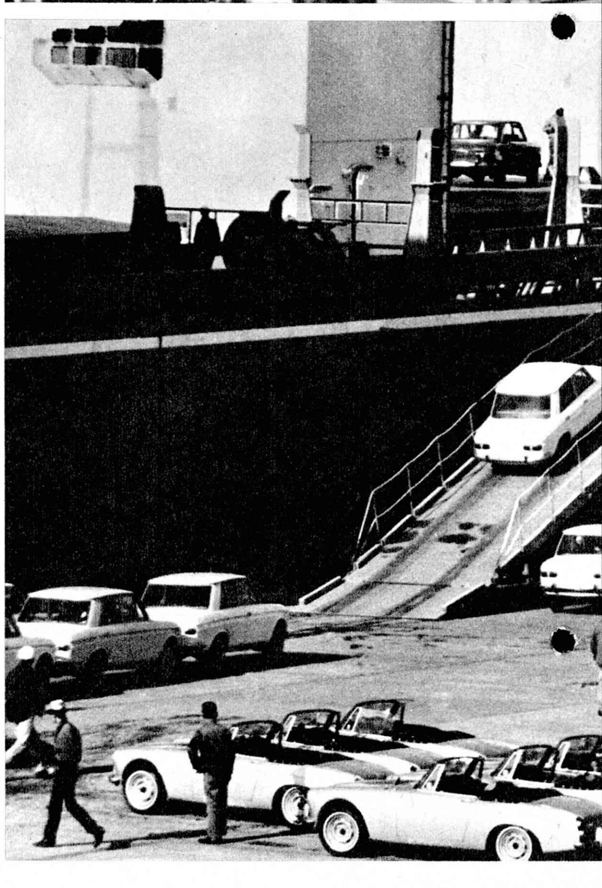
In 1941, when the Pacific War broke out, Japan's motor vehicle production totaled 46,493 units, registering prewar record. However, 98 per cent of the production consisted of trucks.

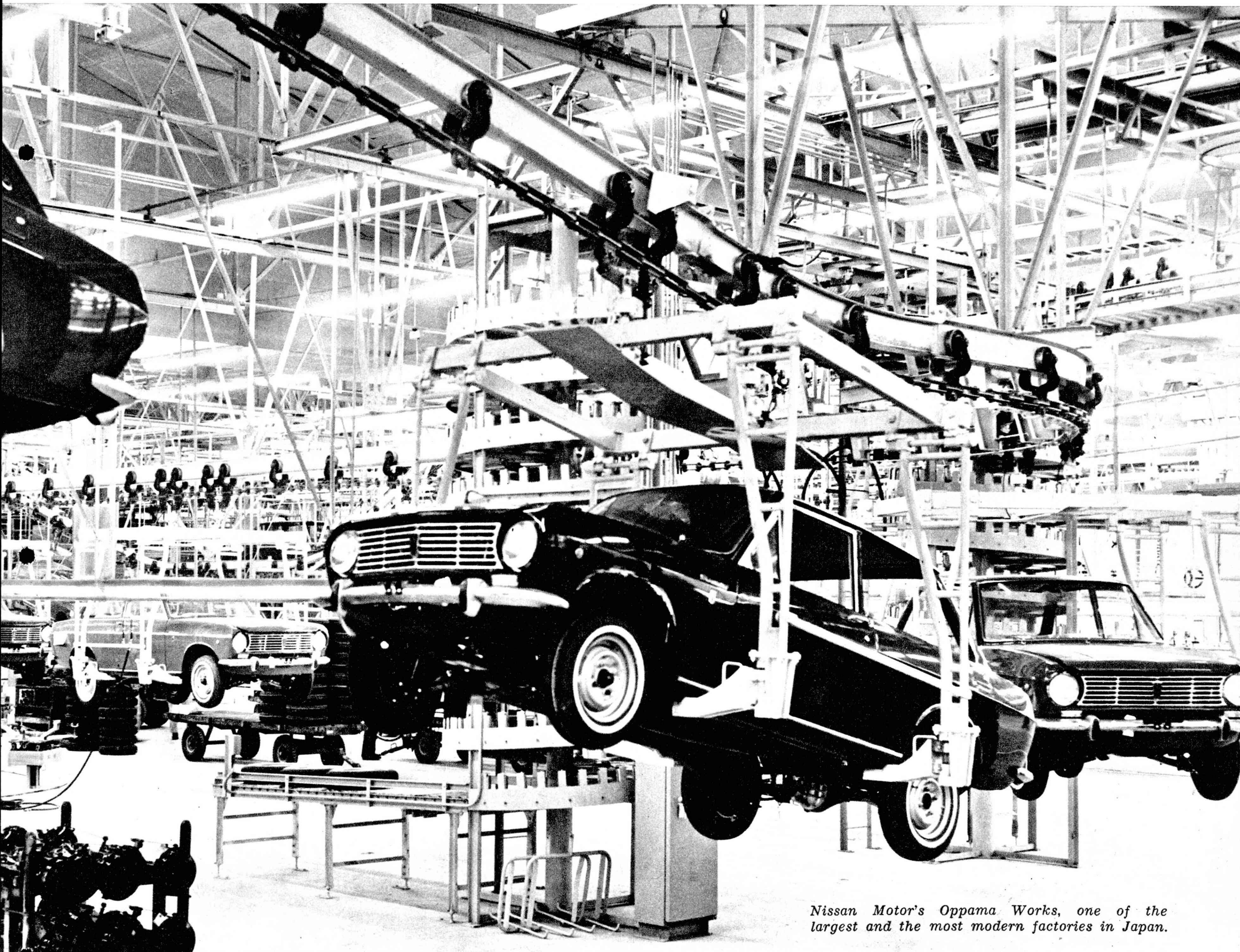
Motor vehicle production in Japan after the war was resumed centering on trucks and it was not until the mid-1950's that manufacture of passenger cars was really launched. Since then, in parallel with the high growth of the Japanese economy, the automobile industry has witnessed an extraordinary expansion.

In comparing the growth rate of the Japanese automobile industry with other leading car manufacturing countries in the world with 1960 as the base year, it is found that the United States increased production by 31 per cent, West Germany by 47 per cent, Great Britain by 13 per cent, France by 48 per cent and Italy by 210 per cent while the production of Japan rose by an impressive 310 per cent.

ONE of the characteristics of the Japanese automobile industry is the high ratio of trucks in total motor vehicle production. This is due to the historical background of the Japanese automobile industry mentioned in previous passages. When considering the fact that the majority of the motor vehicle production in the United States and West Germany consists of passenger cars, it can be said that the Japanese industry is lagging behind these countries in this respect.

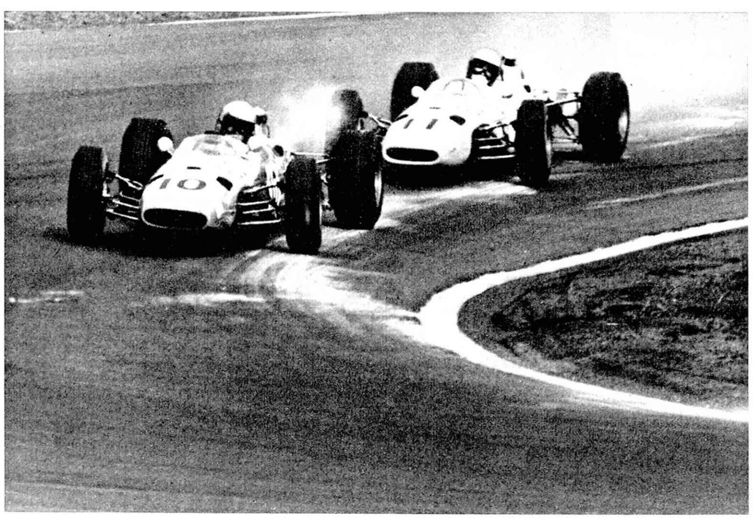






Nissan Motor's Oppama Works, one of the largest and the most modern factories in Japan.





Formula II machines developed by Mitsubishi Heavy Industries.

Passenger cars being loaded on Nissan Motor's ship used exclusively for cars. These cars are bound for the United States.

However, it can be pointed out that the ratio of passenger cars in Japanese motor vehicle production is rising every year. Of the 2,286,000 units of motor vehicles produced in Japan last year, the ratio of passenger cars rose by 38 per cent. Because the strong demand for motor vehicles today is centered on passenger cars, it is predicted that the ratio between passenger cars and trucks and busses will become an even 50 per cent in a couple of years, and thereafter the ratio of such production will exceed that of trucks and busses. Up the present, Japan had enjoyed an age of motorization centered on trucks and busses, but with the announcement of new models of family cars by the various manufacturers last year, it has now switched to one centered on passenger cars.

As mentioned in the first part of this issue, Japan is now producing numerous types of passenger cars ranging from the 360 cc to 4000 cc classes. Furthermore, the style of one model of car is variegated—a four-door sedan, two-door model, a fastback type and sports car model. The seats are also divided into bench-type and bucket-types while the gear shifts can be found on the floor or on the steering wheel. The same model also comes in scores of colors to satisfy the tastes of the driver.

The problem now comes to the level of Japanese-made passenger cars compared with those of foreign automobiles. As far as new Japanese models are concerned, it can be said that they have reached international level in point of maximum speed, acceleration, stability, durability and road performance.

Proof of the excellency of Japanese-made passenger cars has been indicated by Nissan's Bluebird (Datsun 1300) which won the African Safari Rally and other international races, as well as the record-breaking speed performance of Toyota's 2000GT car, which established several new world speed records for cars with cylinder displacement of less than 2,000 cc.

Toyo Kogyo's Cosmo Sport is the first car in the world to be equipped with two rotary engines and is now attracting wide attention. The brilliant performances of Honda's formula cars in international races have also boosted the reputation of Japanese-made cars. Nissan's prototype R380 has a 1,996 cc engine and a maximum speed of more than 290 kilometers an hour. The performance of the R380 is on the same level as those of the famous Porsche-Carrar 6 and the Ford prototype.

In order to prove the excellent performance of a car, the best method is to win an international race. A victory in an international race means increased sales and exports. Since Japanese car makers are fully cognizant of this fact, there is no doubt that they will enter their cars in international races more frequently in the future.

Japan exported 153,000 units of passenger cars last year. This figure represents a 43 per cent increase over that of the preceding year. The current rate of Japanese passenger car exports is exceeding the pace witnessed last year and the fact is that exports to such leading automobile producing countries as the United States and European nations are increasing substantially. The increase in passenger car exports indicates that the performance, style and price of Japanese-made cars have been fully recognized in the international markets.

HOWEVER, the Japanese automobile industry, which has already reached international level, is confronted with numerous problems, the most important of which is the liberalization of capital.

There are 12 car manufacturers in Japan at present who are all engaged in fierce sales competition against each other. The scale of the enterprises, however, are considerably small compared with their foreign counterparts. In viewing the automobile production figures of the world's leading car makers last year, Toyota Motor ranked ninth, Nissan 12th and Toyo Kogyo 17th. Although the three major Japanese manufacturers are expected to boost their world rankings this year, they can hardly compare with such giant manufacturers as General Motors, Ford and Chrysler.

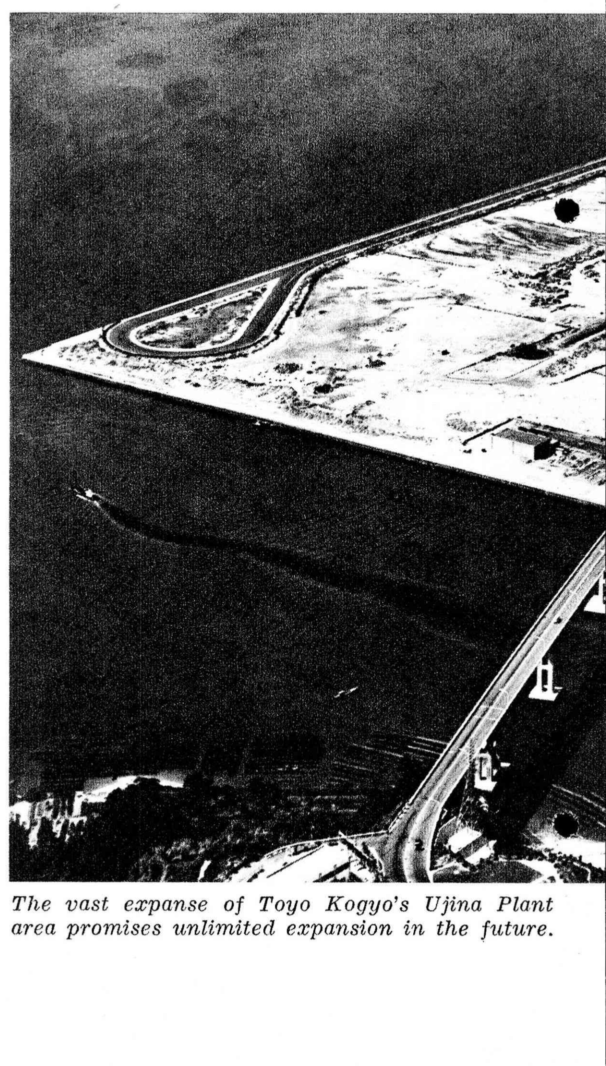
The production of certain models, for example, Nissan Motor Co.'s Datsun 1300 series and Toyota Motor Co.'s Corona series has topped 10,000 untits per month but from an international point of view, this scale is still relatively small.

Under these circumstances, if there is a great influx of foreign capital into the Japanese automobile industry, the very existence of Japanese car manufacturers may be placed in jeopardy. In order to cope with this situation, there is now a trend among Japanese automobile circles to carry out mergers and joint cooperative operations aimed at strengthening their enterprises. Although the date of the liberalization of foreign capital has not yet been decided. there is no doubt that it is very near, and one of the immediate tasks of the Japanese automobile industry is to reinforce its enterprises so that they can compete on even terms with their foreign counterparts.

Another grave problem, which is also a problem confronting automobile maker in the world, concerns the development of a safe car and the elimination of hazards from exhaust gas. With the increase in the number of cars, the incidence of traffic accidents also tends to rise drastically. An automobile has even been stamped with the unsavory nomenclature of a "mobile coffin." People living near intersections in cities where traffic congestion is at its maximum, are complaining about the large number of persons suffering from poor health due to exhaust gas emitted by motor vehicles.

The Government, as well as car manufacturers, have awakened to these problems recently and are taking positive measures to solve them. However, the measures enforced are still not sufficiently effective. From one certain point of view, it can be said that the development of a safe car and the elimination of hazards from exhaust gas is a duty that should be performed by the car manufacturers for the benefit of their customers and the general public.



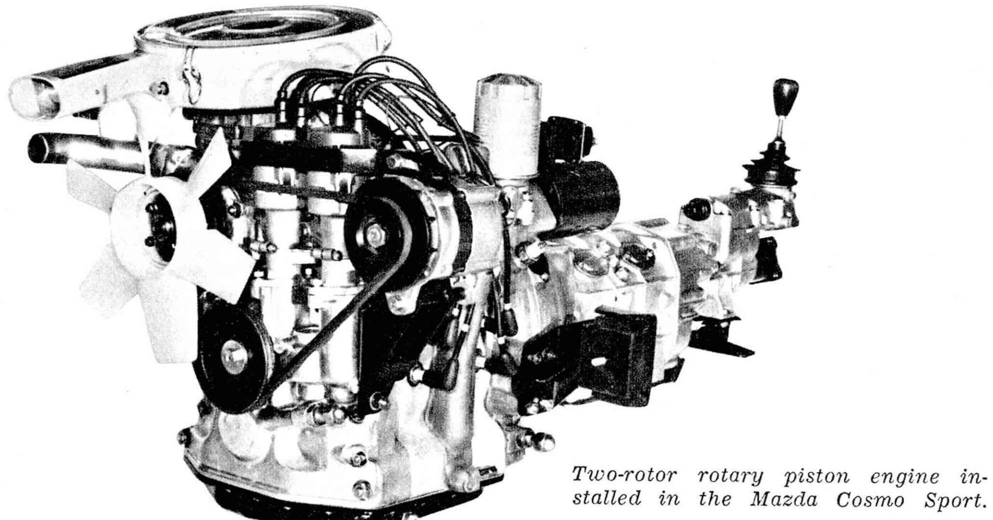


The vast expanse of Toyo Kogyo's Ujina Plant area promises unlimited expansion in the future.

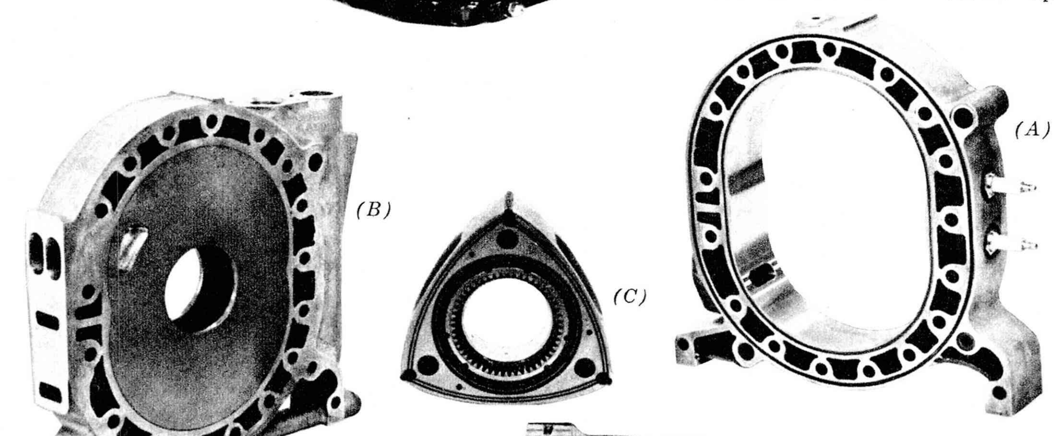


Collision experiment using real cars. One of the biggest problems facing automobile manufacturers today is the development of a safe car.





Two-rotor rotary piston engine installed in the Mazda Cosmo Sport.



Photos indicating the structure of the rotary engine: (A) Rotor housing. (B) Side housing. (C) Rotor, corresponding to the conventional piston engine. (D) Eccentric shaft.

Martial Arts Promote Grace and Self-defence for Girls

We hear cheering near schools around three o'clock in the afternoon when outside-class activities usually begin. Yet few cries of "*Omen, do, omen, ...*" are heard at schools in Tokyo. There's only one girls' school where such shouts continue until half past five. This is at the Aikoku Gakuen which has junior and senior high schools and a two-year junior college.

Seven years ago, the school ("aikoku" means patriot) adopted, as a compulsory subject for senior high school girls, *naginata* which was a typical military art practised by women in samurai families during the feudal ages. The *naginata*, about two meters long, was equipped with a rapier at the end and advantageous for reaching an opponent. The teacher in *naginata* is Mr. Shigeaki Sonobe, head master of "Jiki-Shinkage-ryu", one of the leading *naginata* schools.

About forty girls of the club, clad in a white blouse and *hakama* skirt, sometimes with chest protector, helmet and leg covers, exercise in a single line or in pairs holding a cloth ball-pointed bamboo *naginata* for practice. The lesson reminds us a series of baton dances which are often performed at athletic meetings. Grade-holders often have matches with *kendo* players of near-by police stations. First- and second-year students ask their seniors to teach by calling them "Onei-san" (big sister).

A *kendo* club was founded last year to add *kendo* to *naginata*. A dozen girls in comparatively heavy chest protectors, helmets and gloves, not recognizable as females, strike with a bamboo sword at each other's head, breast or forearm, crying "*omen*", "*do*", "*kote*", respectively.

The defensive art of *aikido* attracts 30 junior and senior high school students. They are quite fascinated with the art of making an instant throw by utilizing the attacker's force. This girls' only *aikido* club in Tokyo, until recently, associated with a university boys' club, joined the *kenbu* (fencing dance) for exhibition purposes.

Here next to *naginata*, *judo* is popular. A one-hour weekly compulsory *judo* lesson is given to third-year students of the junior high school. The class not only trains them physically but also teaches how to protect themselves. They learn how to stun an attacker by thrusting fist, fingers or foot into different directions, and how to clear and escape a grasp.

The *judo* club with about 40 junior and senior high girls practises three days a week under the instructions of Miss Masako Noritomi, holder of the highest fifth *dan* (grade) in women's *judo*. The ability of the players can be recognized by the color of their belts—white for beginners, green for third-class girls under 15, brown third- to first-class and black for grade holders.

"Girls learning Japanese martial arts behave more politely and gracefully than those trained at home. Every match begins with a respectful bow and ends with a thankful one. They learn etiquette while observing fairplay in exercises, demanding quick, vital judgment-and-action," said Mr. Kosaburo Oda, principal of the Aikoku Institution. The girls said that they were greatly satisfied. One after another they have joined such clubs, and mothers, who graduated the school, encourage their daughters to acquire the knowledge of Japanese martial arts.







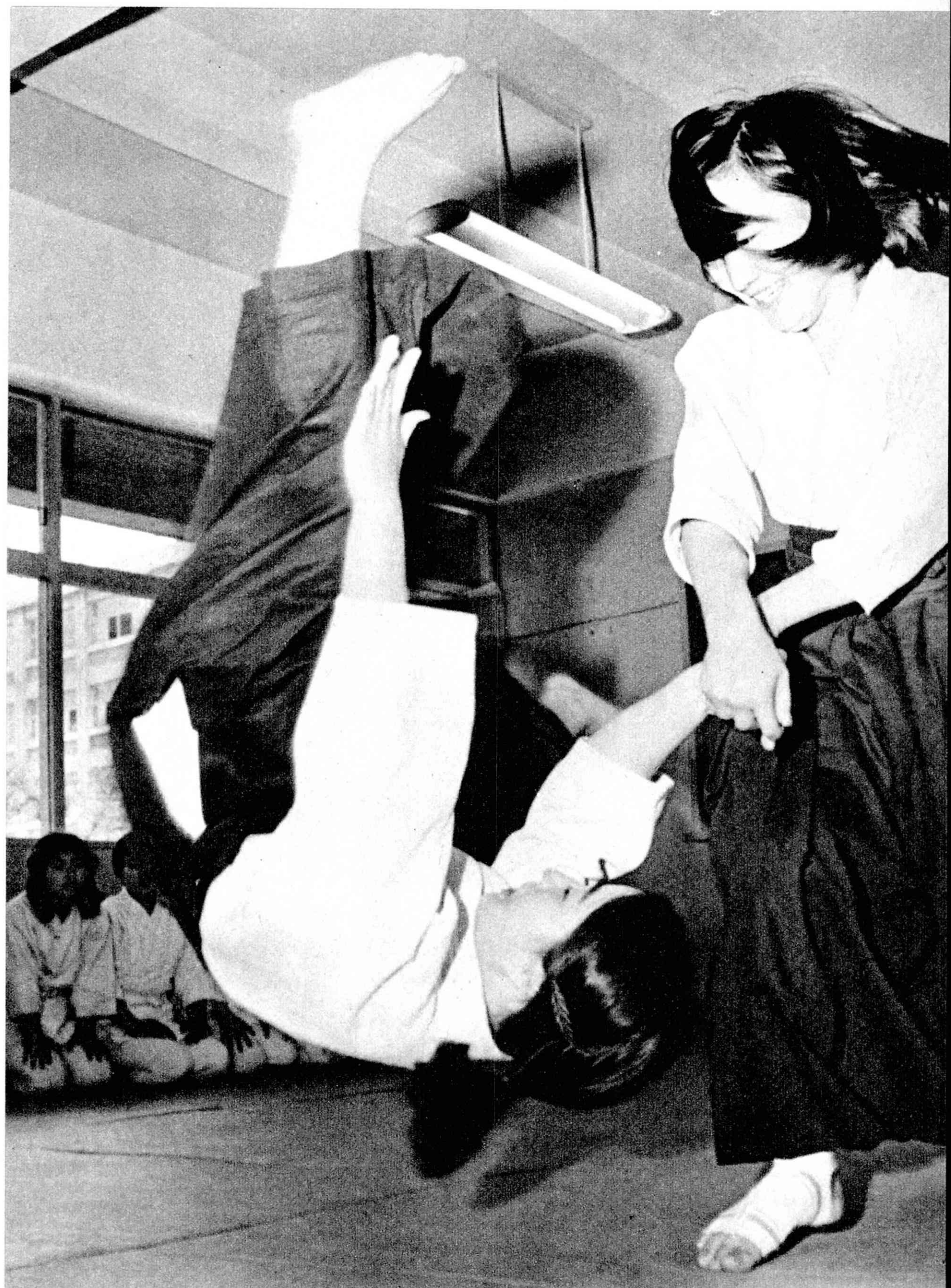
Modern girls are counselled to learn how to act swiftly and elegantly. To this purpose judo and aikido are quite appropriate. Above: Junior high school girls practise how to clear the grasp. Left: These trainees in aikido uniform throw each other—as attacker and resister.

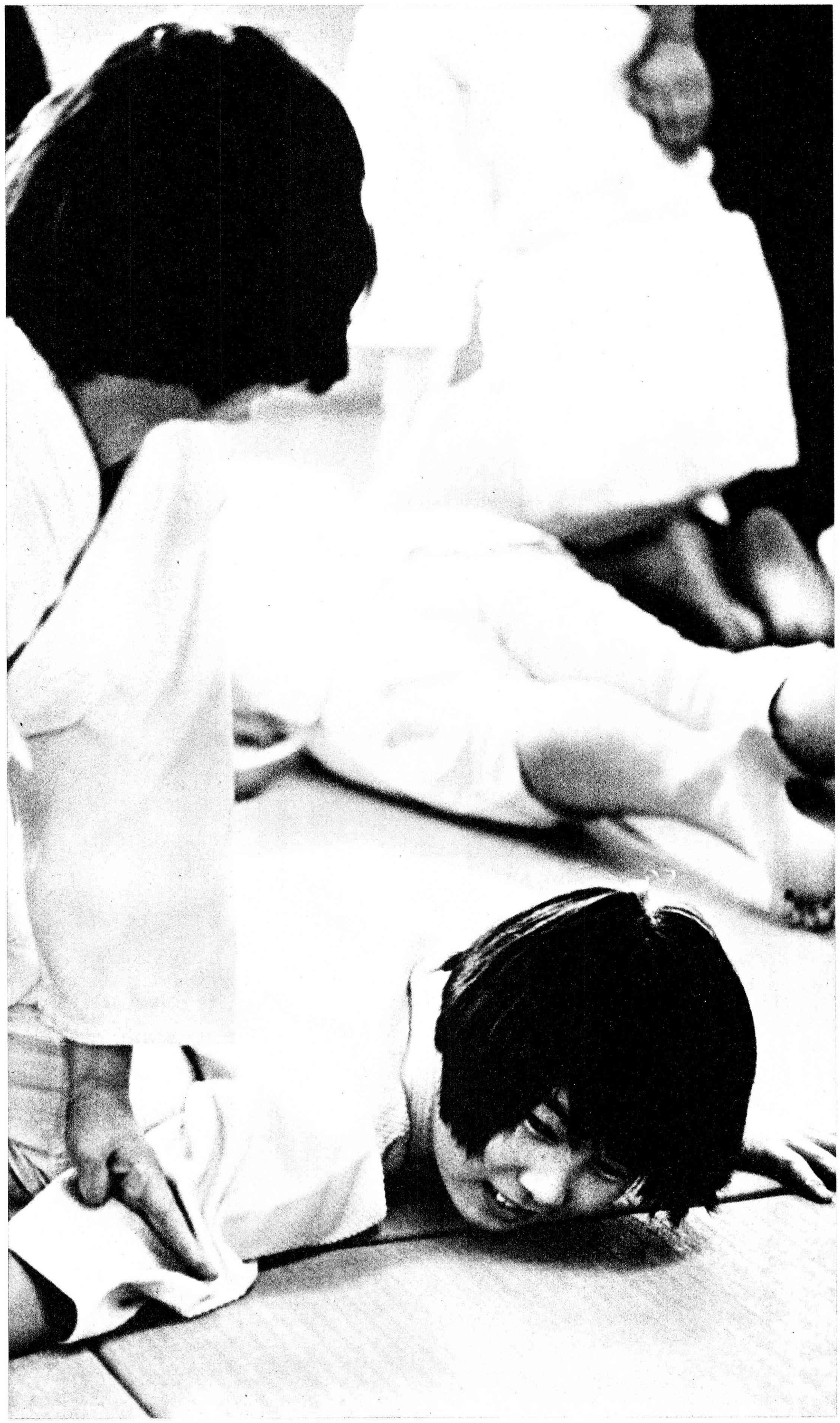






Training of traditional martial arts is hard on girls. The students, however, devote themselves to the vigorous training. A dynamic aikido throw (below) gives satisfaction to the weaker sex. Kendo players burdened with protectors (far left above) look stronger than the fencers. Girls practising naginata in pairs form a line with crisscrossed spears over their heads (center). One of these judoists (far left below) may someday win the world female judo championship.





The "attacker" was held down and smiled at her opponent.

Oze-Nikko's Paradise for Hikers



Hikers walk through the blossoming "mizubasho."



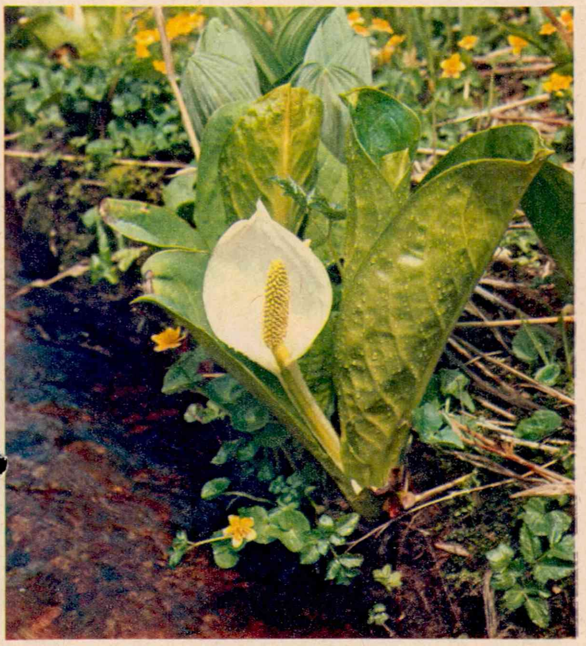
Ozenuma and 2,346 meters high Mt. Hiuchi. "Mizubasho," one of the most popular alpine flowers in Oze, grows in profusion on the shore.





Flowers in Oze. From left to right: Ryukinka (Calthapalustris), Mitsugashiwa (Menyanthes Trifoliata), Mizubasho (Lysichiton camtschatcense), Zazenso (Symplocarpus renifolius) and Sankayo (Diphylleia grayi).









Spring comes late and slowly to Oze, the district which lies northwest of the Nikko National Park. For it is not until the middle of May that the deep snow, which had isolated this marsh from the footsteps of men, finally begins to thaw and a profusion of flowers herald the coming of spring in this highland moor, one of the greatest attractions for hikers to the Nikko National Park.

The hiking season lasts for only five months because in November, King Frost again embraces the marsh in its icy clutches. But during this period when it is free of ice and snow, Oze is a virtual paradise for young hikers. The area comprises Ozenuma, a mountain lake, the high marshy plain known as the Ozegahara and the surrounding mountains of Hiuchi, Shibutsu and Keizuru.

Ozenuma and Ozegahara were created in the remote past when lava flowing out of the volcanic Hiuchi dammed a valley to create a large lake. After several hundred millennia, the lake was gradually filled up to form the Ozenuma, 1,600 meters, and Ozegahara, 1,400 meters above sea level. A lake is transformed into a grassy plain through the following process. During hundreds of thousands of years it is first transformed into a moor, then into a swampland, and finally to a grassy plain as it fills up with silt and debris. The topography of Oze presents eloquent proof of this process.

The reason why Oze is such a great attraction for young hikers—the fondest hope of every young Japanese hiker is to climb Oze at least once in his youth—is not that it is located at a high altitude nor because it has sheer rocky cliffs to climb but because of the mysterious and brooding beauty created by the lake and marshland.

Scientifically speaking, the district is highly evaluated for its numerous rare mountain flowers and plants and curious animals living in the area. For which it is indeed a veritable treasure house. There are plants which grow only in Oze and in no other part of Japan. There are also species of dragonflies here which are rare in the world. In order to protect and preserve these rare plants and animals as well as the primitive beauty, the Japanese Government has designated the Oze region as a special natural monument.

Generally speaking, the most famous sightseeing spots in the Nikko National Park which have been widely publicized abroad are the Kegon Waterfall, Lake Chuzenji, Senjogahara Plain and others. However, the natural beauty of Oze transcends even these famous attractions. Whereas the area including Kegon Waterfall and Lake Chuzenji is a fully developed natural park complete with the most modern tourist facilities, Oze can be said to be a natural park resplendent with all its primordial and undeveloped beauty.

The hiking season at Oze is at its height during the beginning of June when the *mizubasho* (lysichiton) is in full bloom. During the season many special trains for hikers from Tokyo are operated during weekends.

Leaving Tokyo by an express train in the middle of the night, one can arrive at Numata Station on the Joetsu Line at daybreak. Then a two-hour bus ride from the station brings you to Oshimizu, at the foothill of a mountain path which leads to Oze. Oshimizu is at a high altitude and the clean air and the song of the *uguisu* (Japanese nightingale) soon drives away sleepiness from the early morning hikers.

After washing the face with water from the mountain stream, breakfast is ready. From here, there is a steep mountain path cleared through primordial forests. And although the world below is sweltering in the summer heat, there are still patches of snow on the mountain path.

After perspiring while walking along the mountain path for approximately three hours, you finally arrive at Ozenuma. The figure of Mt. Hiuchi, still partly capped with snow, is mirrored on the waters of the lake, while on the shores, a profusion of white *mizubasho* and golden *ryukinka* (calthapalustris) can be seen in full bloom.

The variegated colors of the sweaters worn by the hikers are contrast in striking with the verdant green of the mountain. Prominent are the large number of women hikers. For whom the simple beauty of the *mizubasho* is probably a special attraction.

The hikers generally stop overnight at Ozenuma and then start off for Ozegahara, a two-hour hike, on the following morning.

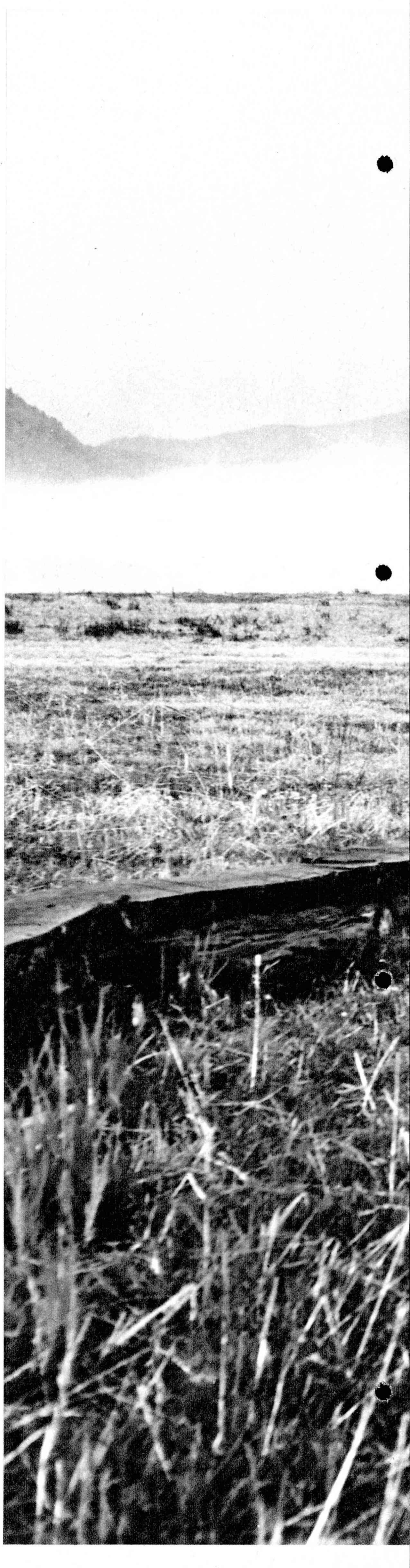
Wooden planks measuring about 50 centimeters in width are placed like rails around the Ozenuma and without a break along the path crossing Ozegahara. The purpose of these planked mountain paths is to prevent hikers from treading upon and crushing the rare plants growing on the marshland, and were constructed by the National Park Bureau of the Welfare Ministry.

Although the plants under the wooden paths are destroyed, these growing in other parts of the marshland are thus preserved from the feet of the hikers. Perhaps, it is somewhat inconvenient for the hikers to be forced to walk along the planked path in a single file, but this cannot be helped because the natural beauty of Oze can be preserved only by this method.

The Oze district is shaped like a basin and since precipitation is very heavy, the district is ideal for building a dam. Several years ago, a certain electric power generating company announced a plan to construct a dam here but this plan did not materialized because of popular opinion which advocated that the preservation of the natural beauty of Oze was more important than the development of power sources.

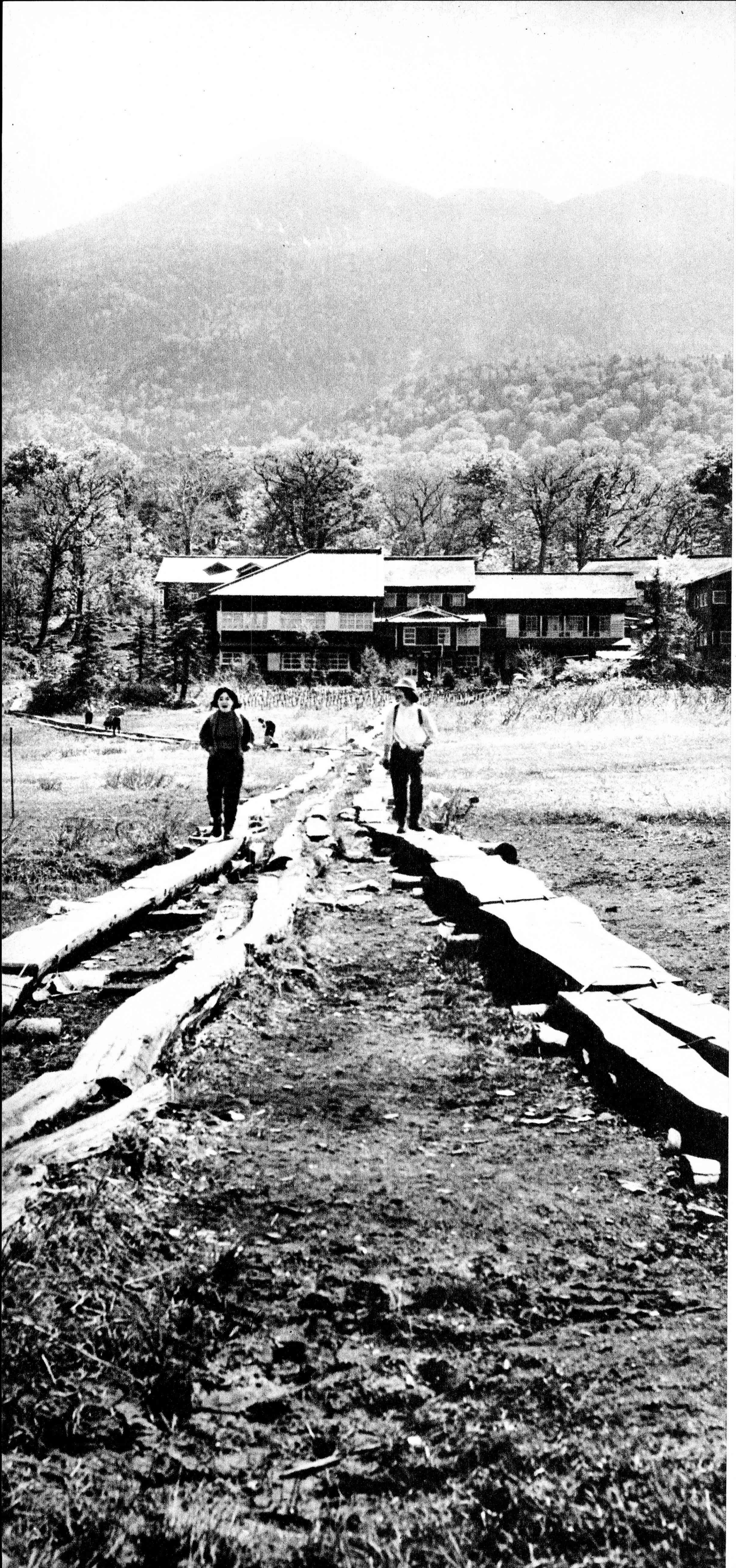
There are several mountain huts at Ozenuma and the marshland of Ozegahara which are always booked up by hikers, and so they are always crowded. However, no one seems to complain about this inconvenience, for if big hotels and other modern facilities are constructed and motor vehicles begin to drive up to the lake and marshland, the natural beauty of Oze would be seriously impaired and it would lose its chief attractions.

For it is only by walking up to the lake and marshy plain that one can enjoy the attractions of Oze to the full.



Hikers start for Mt. Shibutsu in the morning mist.





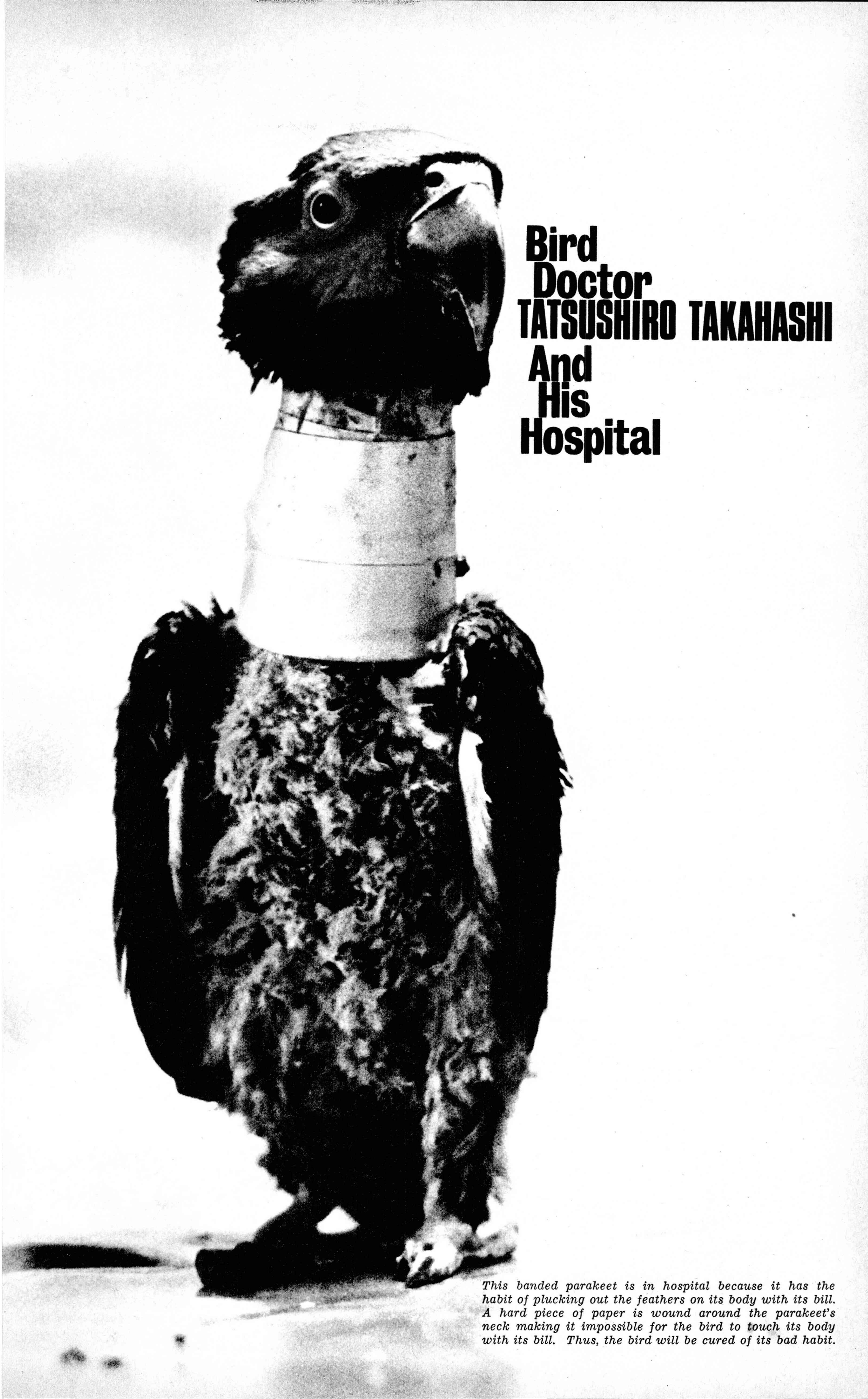
Landing place in Ozenuma.





More than half of the hikers to Oze are young girls. The soft mood created by the marshlands and the lake and the pretty "mizubasho" must have a great attraction for them.

Bird Doctor TATSUSHIRO TAKAHASHI And His Hospital



This banded parakeet is in hospital because it has the habit of plucking out the feathers on its body with its bill. A hard piece of paper is wound around the parakeet's neck making it impossible for the bird to touch its body with its bill. Thus, the bird will be cured of its bad habit.



Dr. Takahashi is injecting medicine into a little bird afflicted with a disease. His wife Chiyoko plays the role of nurse.

Bird Doctor Tatsushiro Takahashi

Denen-chofu in Tokyo is a quiet residential district. Trees lining the streets of this area are always green with foliage. Small wooded plots also dot the spaces between houses.

In Tokyo, where the population has exceeded the 10 million mark, there is practically no place for birds to live. But Denen-chofu is an exception. Here the invasion of human beings into the world of birds has been slight and there are still places where birds can enjoy the long summer day without fear of human intrusion. Not only the common sparrow, but swallows also converge on this district when the season comes round. Wild birds such as the owl, the Japanese nightingale and the blue magpie can be seen flitting about and singing gaily.

The bird hospital of Dr. Tatsushiro Takahashi is located in this environment only about a three-minute walk from the Denen-chofu Station on the Toyoko Line. The hospital for the feathery creatures is a small wooden structure and if there weren't for the sign board indicating it is a bird hospital, it would be difficult to recognize it from other houses.

On entering the front door and stepping across a narrow corridor, one is ushered into a room about 20 square meters in area which serves both as a consultation room and a hospital ward. Near the wall is a stack of bird cages, large and small and glass case containing surgical instruments such as scalpels, syringes and tweezers. The cages are full of tiny feathered patients, including a racing pigeon who has broken its leg and is resting on a hammock, a canary with indigestion, and a parakeet practically bereft of its feathers.

In the middle of the room is a single desk on which are a microscope and a telephone. It is on this desk that the 42-year-old Dr. Takahashi treats his tiny patients and writes out his cards. The desk also serves as an operating table and for carrying out his researches. Dr. Takahashi, who has lost part of the freedom of his lower limbs, sits down before his desk in the morning facing the front door and does not move from this sedentary position for the rest of the day. His wife, who acts as his nurse, is always seen hovering near him.

Tiny dramas are enacted every day in this small sanctuary for the ailing creatures. The expression on the faces of bird lovers who visit Dr. Takahashi with the stricken birds in their hands, are full of anxiety and fear over the fragile lives of their tiny pets. All bird lovers are anxious to have their sick pets treated as soon as possible and it is this human emotion that is expressed on the faces of every visitor.

Whenever a bird lover comes to the hospital to take his pet home after it has been completely healed by Dr. Takahashi, the hospital room is filled with laughter. But the opposite is also true in some cases. Despite Dr. Takahashi's tender care, if the pet should die, the owner of the bird usually weeps profusely at the thought that he will never see his favorite pet again. In such cases, Dr. Takahashi and his wife shed tears of sadness together with the owner of the bird.

Dr. Takahashi has been fond of animals since his childhood days. A veterinary hospital was located near his house and during his middle school days, he frequently visited the hospital and learned how to handle cats and dogs by imitating the veterinarians working there. He also became able to treat animals for simple diseases and worked voluntarily as an assistant to the veterinary surgeons. The future course of Dr. Takahashi was already decided when he was a school boy. After finishing high school, Dr. Takahashi entered the Tokyo Veterinary and Animal Husbandry College (now the veterinary department of Nihon University), in order to become a veterinarian.

He graduated from the college in 1945, the year World War II terminated. So in order to put the knowledge and experience he had gained in college to wide use in society, Dr. Takahashi found a job in the public health broke out in the district under the jurisdic-section of the Tokyo Metropolitan Government and started working for the Ohta Ward Office as a public health inspector.

But in June, 1947, an incident occurred which completely changed the course of Dr. Takahashi's life. A rash of hydrophobia broke out in the district under the jurisdiction of the Ohta Ward Office. Dr. Takahashi worked night and day to battle the spread of this dreadful sickness. One day, when Dr. Takahashi was dissecting the wasted body of a mongrel afflicted with hydrophobia, he accidentally cut his left thumb with a scalpel which he had used to dissect the canine. He immediately forced out the blood from the open cut and applied disinfectant. Dr. Takahashi had had anti-hydrdphobia shots but he was still worried and visited a physician, who was famous for healing of the dreaded malady.

Unfortunately, 14 days after he was treated, Dr. Takahashi found that his lower limbs had become paralysed and he could not move them. It was the harmful after-effects of vaccine injections. Dr. Takahashi spent five long years trying to recover the use of his paralysed legs, but it was of no avail. Dr. Takahashi says that he was so distraught that he even considered committing suicide. Each time, however, the loving devotion of his parents and the encouragement he received from the doctor, stopped him from carrying out his intention. Thus, he was able to overcome this psychological crisis.

Dr. Takahashi left the hospital in 1952 and started keeping small birds as pets, which had been his childhood dream. His business was to sell the newly hatched fledglings to bird lovers. This was the second start in life for Dr. Takahashi the veterinarian.

Dr. Takahashi married his wife Chiyoko in 1954. Chiyoko, who had been a school mate of Dr. Takahashi's sister, was struck with his humane character and despite the fact that Dr. Takahashi was paralysed from the waist down, she willingly accepted his proposal for marriage. Fortunately, Mrs. Takahashi was also very fond of animals and birds since her childhood days and it goes without saying that she gave her husband her unstinted assistance.

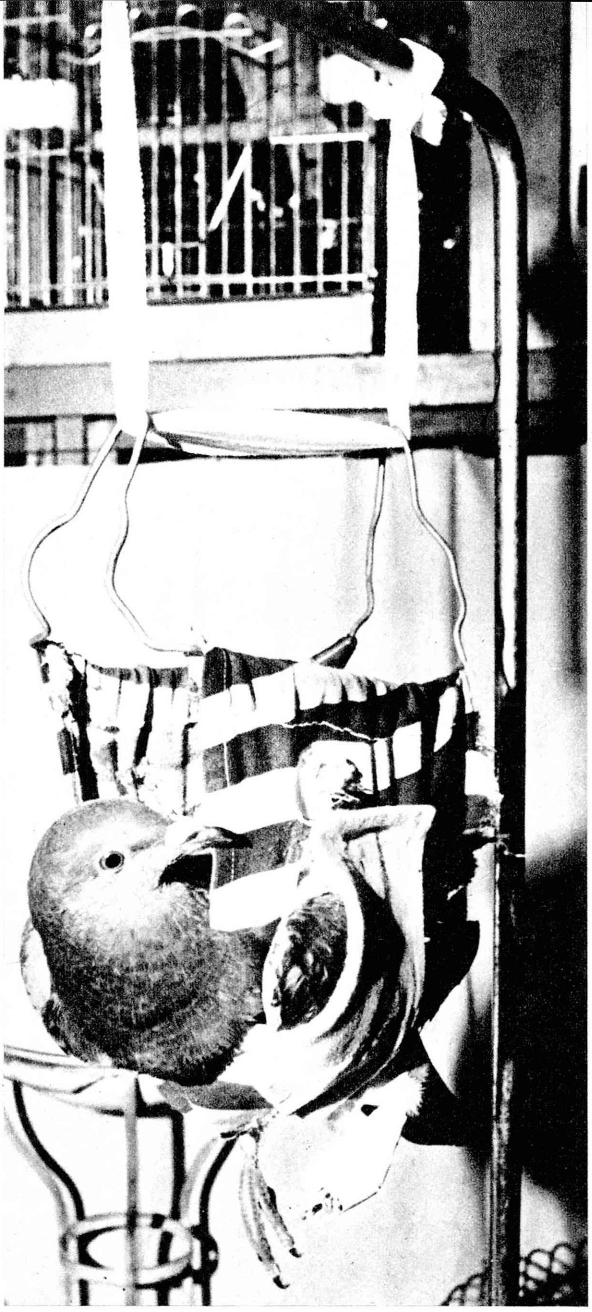
After several years operating his business of raising and selling birds, Dr. Takahashi began to realize that he was a veterinarian and became dissatisfied with his work. And so aside from engaging in the business of selling birds, Dr. Takahashi decided to utilize the knowledge he had acquired as a veterinary surgeon and start treating and curing birds. Dr. Takahashi then plunged into the study of the treatment of diseases afflicting the feathery creatures and carried out researches in the scientific health control of the birds. Thus, after obtaining sufficient experience and confidence in treating birds, Dr. Takahashi opened his present bird hospital in 1962.

Although there are numerous veterinary hospitals, one for birds is very rare. Dr. Takahashi and his wife bid practically nothing to publicize their hospital, but its existence became widely known in a short time through mouth-to-mouth propagation among bird lovers. Today, Dr. Takahashi's hospital for birds is famous and it has been frequently introduced to the public through the TV screen and newspapers. Of course, the hospital is filled with patients, but the bird doctor and his wife are leading a frugal life because profits are small like the fees charged by Dr. Takahashi for treatment. In case an injured wild bird is brought into the hospital for treatment, he does not charge anything. The hospial is run solely through the love of birds by Dr. Takahashi and his wife, and not for profit.

The treatment of diseases afflicting birds is not at present systematized a science in the field of veterinary medicine. And it is one of the fervent hopes of Dr. Takahashi to spend the rest of his life in opening up a new field in the treatment of bird diseases.



Medical instruments used by Dr. Takahashi and his wife in treating the ailing birds. The doctor, who does not have the free use of his legs, sits before this desk the whole day long.



Left: A racing pigeon with a broken leg lies in a hammock. Below: Dr. Takahashi explains the condition of the sick bird to its child owner.







Left and above: There are numerous birds in hospital because they have the habit of plucking their feathers with their bills. This habit is a sickness similar to a neurotic condition in a human being. The best treatment for this bad habit, as shown in the photos, is to attach pan like bands or tie bandage around the neck of the bird so as to make it impossible for them to reach their bodies with their bills. The band was devised by Dr. Takahashi.



Dr. Takahashi hopes to spend the rest of his life in opening up a new field in the treatment of bird diseases.



Dr. and Mrs. Takahashi take a stroll near their home with their dog.

LIVING NATIONAL TREASURE

TOYOCHIKA TAKAMURA

A METAL CASTING ARTIST

There are numerous types of traditional arts in Japan which have been handed down from generation to generation by skilled masters. Among these, a person who is particularly outstanding in his respective field of art is designated by the Government as "a possessor of important intangible cultural property." In other words, he is a "living national treasure."

Toyochika Takamura, a metal casting artist, was designated a living national treasure in 1964 because of his outstanding skill and creative ability in his own field of art.

Roughly speaking, the art of metal casting is the production of metal receptacles by pouring molten metal into a mould. Products of metal casting include Buddhist images, temple bells and Buddhist altar fittings, kettles used in the tea ceremony, flower vases and incense burners. Metals used include gold, silver, copper, iron, zinc, lead and their various alloys. Casting moulds are made normally of finely-grained soil.

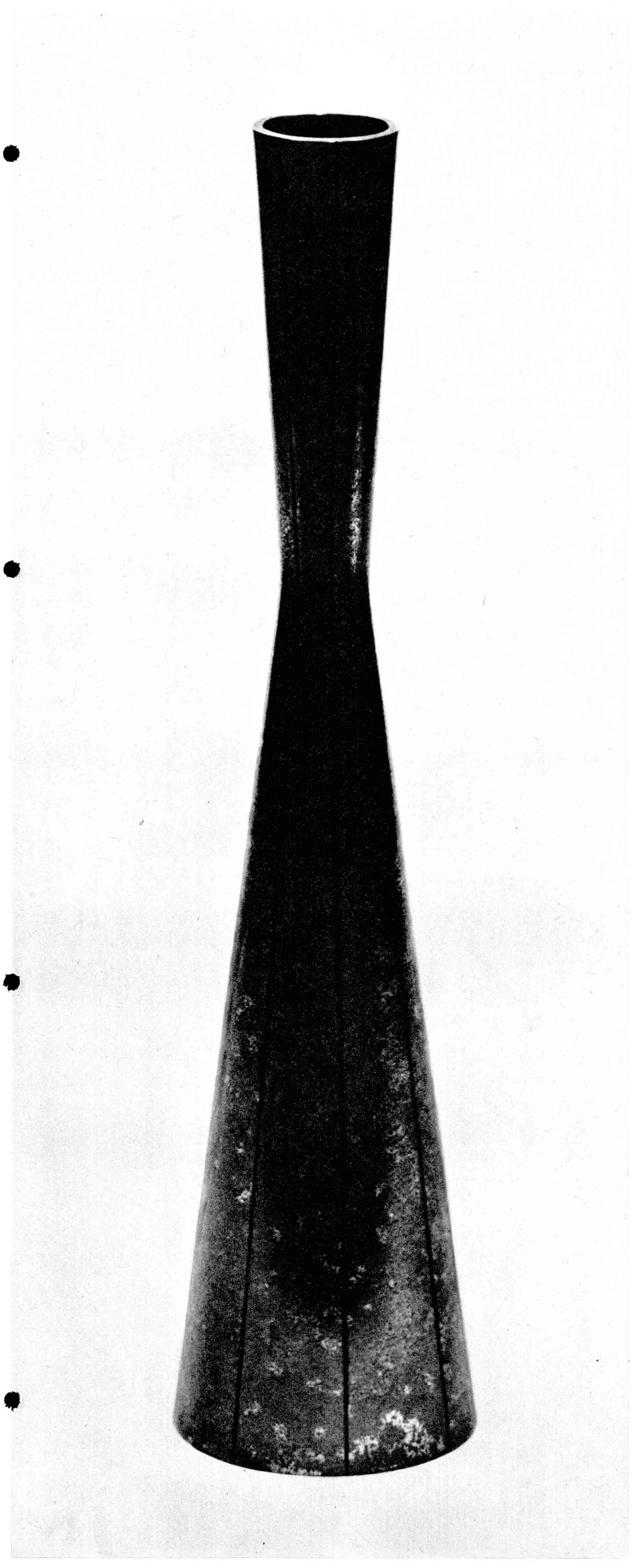
Although there are numerous methods of casting metal, Takamura's forte is wax mould casting which is a traditional Japanese art. The original mould is made of beeswax. The mould is then covered with finely-grained soil and left to dry. Molten metal is then poured into the mould to shape the product to be created. Because the original mould is very soft, products of exquisite workmanship can be obtained. However, since the original wax mould melts after only one pouring, only a single article can be produced from one mould.

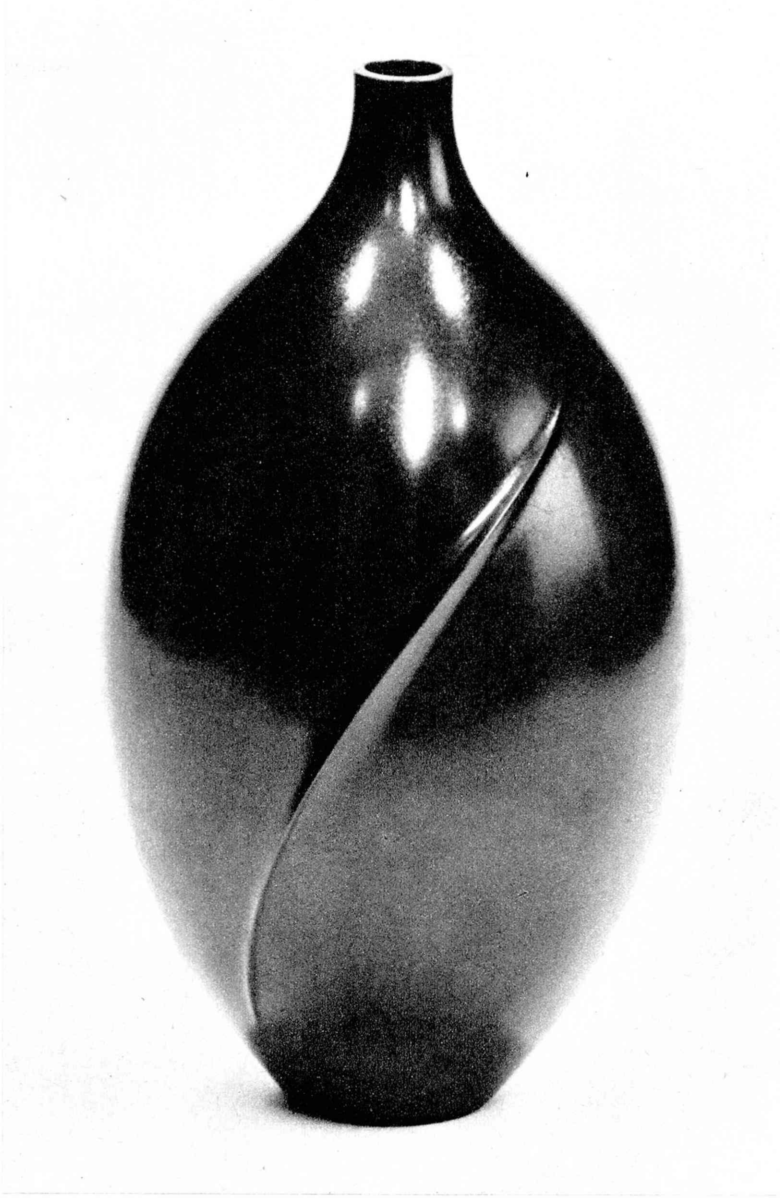
Takamura was born in Tokyo in 1890, the third son of the famous sculptor Koun Takamura. His elder brother Kotaro, is also a well-known sculptor. So, Takamura comes from one of the most famous families of artists in Japan. But it was not Takamura himself who decided to make metal casting his life-time work but his father who persuaded him to take up the art. Takamura, who graduated from the metal casting department of Tokyo College of Arts in 1925, won top prizes in numerous art exhibitions including the Imperial Academy Exhibition and became the foremost master in Japan's metal casting circles. However, he is not only engaged in the creation of masterpieces, but was also a professor at his alma mater playing a leading role in the field of metal casting.





Toyochika Takamura's representative work, "Bronze Vase with Three Lines." About 30 centimeters in diameter.





Above: Bronze vase "One Leaf." 25 centimeters high. Left: Silver alloy vase "Straight Lines." 30 centimeters high.

Among Takamura's creations are flower vases, incense burners and memorial placques. However, the most numerous are flower vases. According to Takamura, the reason is that he can express his ideas most freely in these vases. "For example," he says, "in the case of a tea kettle, its shape and size have to be made to fit the regulations of the tea ceremony. However, in the case of a flower vase, there are no such restrictions and I can express any idea that pops up in my head quite freely." Flower vases created by Takamura are being used by the Empress and other members of the Imperial Family.

Coming from a family of famous artists, Takamura is an affable man and is liked by anyone who meets him. He is also a man who takes good care of his friends and disciples. However, he is considerably strict in matters concerning his work. According to his wife, Kimie, Takamura takes great pains in designing his creations. For example, if he is not satisfied with a single line or a curve, he draws it hundreds and even thousands of times often taking several months.

At 77 years of age, Takamura is still engaged in creating masterpieces although his wife has often to support his aged body in his studio.



Above: Master metal caster Toyochika Takamura looks intently at one of his creations at an exhibition. Behind him is his wife, Kimie. Below: Takamura making an original wax mould in his studio at Nerima, Tokyo.





JAPANESE ACTIVITIES IN THE ANTARCTIC

Text & Photos By Masayoshi Murayama
Leader, Seventh Japanese Antarctic Research Expedition

The 7,760-ton Fuji's icebreaking capacity is tremendous, capable of crushing ice up to 2.5 meters thick and opening a way through ice floes up to 6 meters thick. The vessel is equipped with instruments and facilities for observations and is virtually a floating scientific research institute.

THE Antarctic land mass, which comprises the southern extremity of our earth, is an ice and snow covered continent with an area 38 times that of Japan. Aside from its huge size, the Antarctic Continent is characterized by the fact that only about 5 to 6 per cent of its total area is not covered with ice or snow and so it is virtually a white continent.

Another characteristic of the Antarctic Continent is its relatively high altitude. For example, whereas the average altitude of the Asian Continent, where the world's highest mountain ranges such as the Himalayas and Karakorum are situated, is 200 meters, that of the Antarctic Continent is 10 times higher. In other words, the altitude of the continent is composed primarily of ice, which also constitutes the majority of the land mass. Here we can still see the remains of the glacial age, which had held the earth in its icy clutches hundreds of thousands of years ago.

The central part of the Antarctic Continent rises to an altitude of more than 4,000 meters above sea level. The sun does not shine on this polar region for six months of the year and the central plateau rising to more than 4,000 meters has a mean temperature of 60 degrees below zero Centigrade, the coldest area on earth.

The heavy air, which is cooled to the extreme, becomes the source of cold air mass which blows from the high altitude central regions down to the low fringes of the continent and creates raging winds and blizzards which today pose the greatest obstacles to life there as in the past.

The cold winds blowing out of the continent then sweep under the warm air blanketing the adjacent seas, and the Antarctic Ocean, which borders the Pacific, Atlantic and the Indian oceans is enveloped by a front, creating strong winds and waves. This phenomenon is the cause of the so-called "roaring forty" and "furious fifty" in the Antarctic Ocean which has made it so difficult for human beings to approach the continent.

IT was during the close of the 19th century that man made his first successful landing on the Antarctic Continent. However, because of the extreme cold and the vast expanse of ice, the greater part remained an unknown land for a great many years. It was only recently that the unknown continent was gradually unveiled thanks to the progress and development of aircraft and over-snow transportation. At the same time, the age of Antarctic exploration changed into one of scientific research. At present, 16 countries have sent research expeditions to the Antarctic Continent to probe into its secrets. The members of the expeditions are engaged in various types of observations and researches as well as surveying the natural resources buried under the deep snow and ice while battling with the severe natural elements.

The observation teams of each country, under the Antarctic Treaty, are concentrating their efforts toward seeking out the secrets of the White Continent, which is the only one on earth where there are no national borders.

One of the principal aims of Antarctic exploration was to reach the South Pole first. In 1911, teams led by Capt. Robert Falcon Scott of Britain and Roald Amundsen of Norway engaged in a fierce race toward the South Pole. After Capt. Scott met his tragic death, and Amundsen reached the Pole first, Lt. Nobu Shirase of Japan started his exploration of the Antarctic with a small 204-ton steam and sail vessel *Kainan Maru*. Lt. Shirase explored an area covering 80 degrees South Latitude and 156 degrees West Longitude and named the region "Yamato Setsugen" (Japan Snow Field).

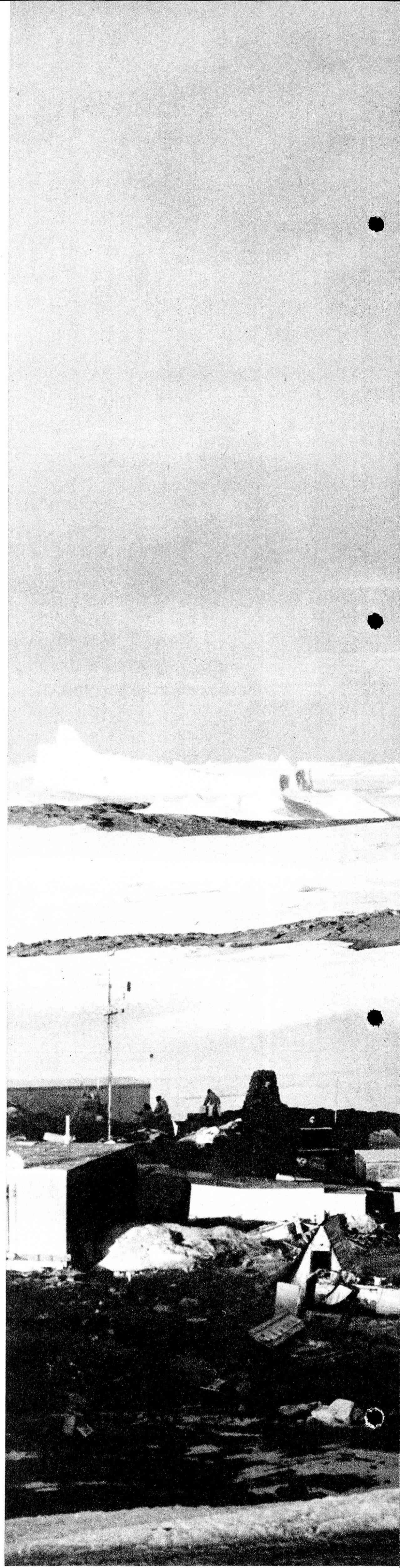
It was half a century after Lt. Shirase's great effort before another Japanese expedition sent to the Antarctic in 1957–1958 on the occasion of International Geophysical Year in cooperation with other countries.

In its base for Antarctic observations, the Japanese chose a point on the Prince Olav Coast which was one of the most least explored regions in the Antarctic Continent. Here was constructed the Syowa Base situated at 69 degrees South Latitude and 39 degrees and 35 minutes East Longitude. Thus the flag of Lt. Shirase and the Japanese Rising Sun national flag were once again hoisted on the Antarctic Continent.

ONE of the features of the Syowa Base is that it is located directly below the aurora zone. The aurora australis is said to be caused by terrestrial and cosmic electrical discharges and it is in this zone, centering on the geomagnetic pole, that the electric discharges are most strong and frequent. During a period of approximately 45 days beginning from the end of May when the Syowa Base knows no rays of the sun, an awe-inspiring and beautiful aurora springs up in the cold Antarctic sky and dances before one's eyes in variegated colors of red, yellow and green some 100 to 200 kilometers above the earth.

The Syowa Base, which is gradually being completed as permanent station, is now completing new preparations to observe the aurora. In other words, Japanese scinetists have a plan to launch rockets into the aurora to probe its secrets and solar activities.

Another characteristic of the Syowa Base is that the largest and highest ice continent in the Antarctic lies to the south of the base. The distance between the Syowa Base and the South Pole is 2,300 kilometers as the crow flies and 3,000 kilometers by snow vehicle. The eastern part of the Antarctic Continent is still unexplored and the United States as well as the Soviet Union have initiated ambitious surveys of this area in recent years. One of the biggest adventures remaining today is perhaps the traverse between the Syowa Base and the South Pole.





Syowa Base, the scientific front of the Japanese Antarctic observation.

The icebreaker Fuji is also capable of transporting 400 tons of cargo, and carries its own aircraft with a flight deck for the three helicopters.





The flag of the Shirase expedition and the Japanese national flag flutter in the sky over Antarctica.

A large-type snow vehicle has been developed for the trip to the South Pole which has been designed to withstand temperatures of 60 degrees below zero Centigrade and capable of driving over ice at an altitude of more than 4,000 meters for a distance of 6,000 kilometers. The snow vehicle is also equipped with observation and driving instruments as well as four beds and a kitchen to form a virtual "mobile observation room."

Members of the eighth wintering team who are now spendnig long nights at the Syowa Base, will no doubt spring to action as soon as the sun shows its face and prepare for a journey on the big snow vehicles to the South Pole. During the trip, they will no doubt explore the regions they pass and establish fuel depots on the way.

The ninth wintering team, which is to leave Tokyo for the Antarctic Continent this autumn, will take along three large-sized snow vehicles and replace the eighth wintering team. The biggest objective of the ninth wintering team is to succeed in traversing the South Pole from the base.

THE formidable Antarctic Continent, which had for so long been closed to human beings because of its numerous obstacles, is now even being visited by tourists during its short summer months. It was only recently that the wife of a Japanese actor, clad in kimono, went on a trip to the Antarctic as a member of a tourist group and played with the penguins there.

But what cannot be found in the winter on the White Continent are women and germs. It is said that if one opens the lid of a cup and then shuts it immediately on a street in Tokyo, one can find hundreds of thousands of bacteria and germs inside. What if the same manipulation is done on the ice in the Antarctic? According to reports from the wintering team at Syowa Base, the lid of the cup was opened for several hours and yet only a few germs were found inside. For the Antarctie is a place practically free of bacteria and germs.

In summer, tourist groups might visit the continent, including women in kimono. Female scientists as well as waitresses are working on the Soviet ice-breaker Obe. But the only female species of mammals wintering on the Antarctic Continent at present are dogs. Although I may sound a bit unfair to the females of the human race as well as to germs, the Antarctic Continent is taboo to them right now.

The earth and the cosmos is connected not only by the aurora australis. During the Geophysical Year, artificial satellites have been adopted as a means for the observations of the earth and the Antarctic.

The United States established the Plateau Station near the highest point of the Antarctic Continent in January last year, which is considered to be the coldest spot on earth. Dr. Wernher von Braun, the German scientist who developed the famous V2 rocket and who went to the United States after World War II and played a prominent role in U.S. space development, has visited the Plateau Station.

It is a matter of time before mankind succeeds in making a trip to the moon. But at present, experiments are being planned on the ice plateaus of the Antarctic Continent for the development of "moon vehicles" for use on the moon when man succeeds in reaching the planet.

For the day when space development and the Antarctic will be directly related with each other is only just around the corner.

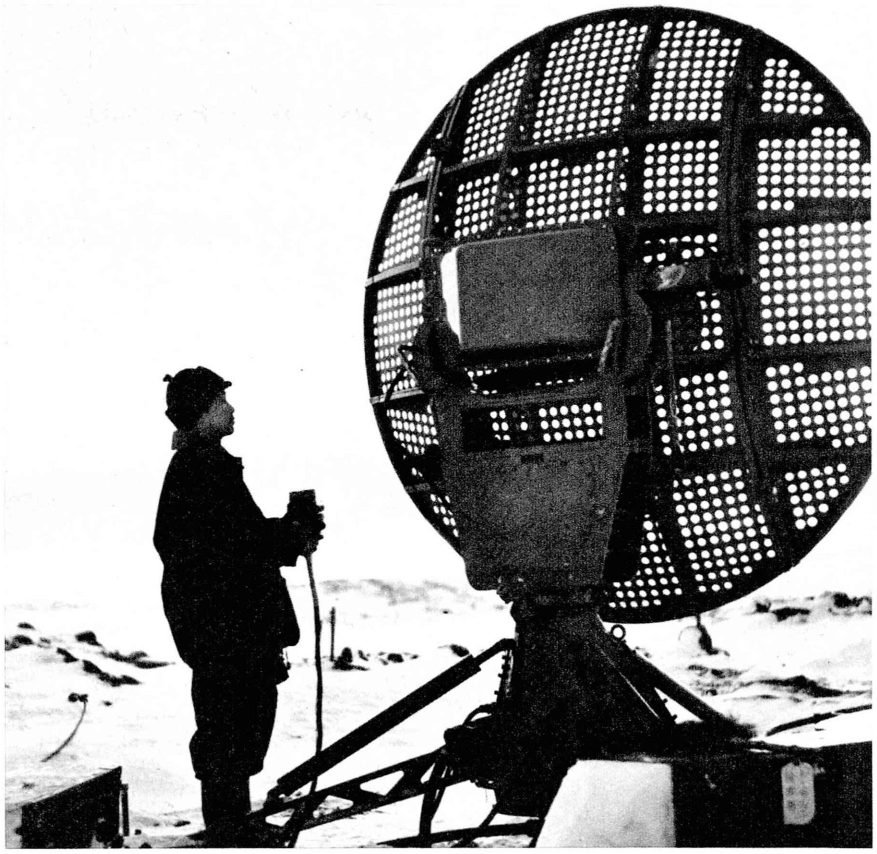
This snow vehicle, developed for the trip to the South Pole, is equipped with observation and driving instruments as well as four beds and a kitchen to form a virtual "observation room."



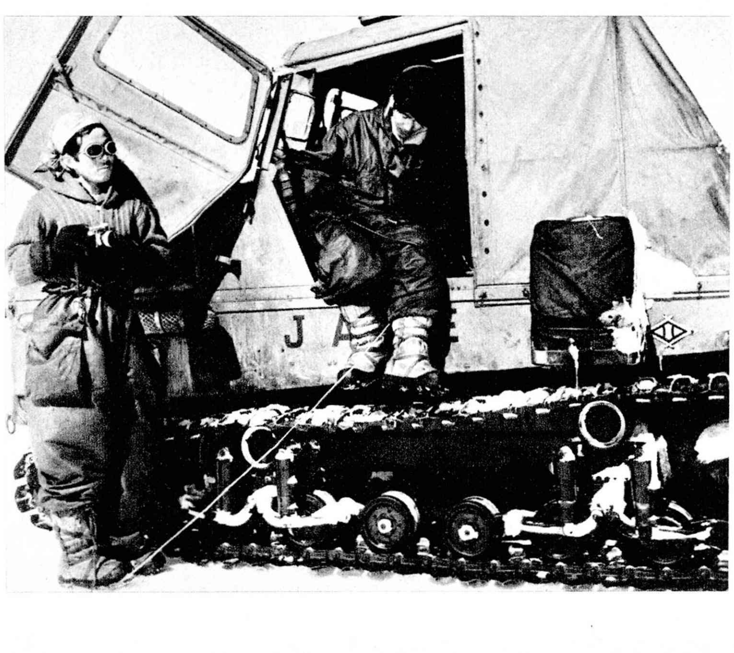


A hole is drilled in the ice and samples of sea water taken to probe into the mysteries of the Antarctic Ocean.









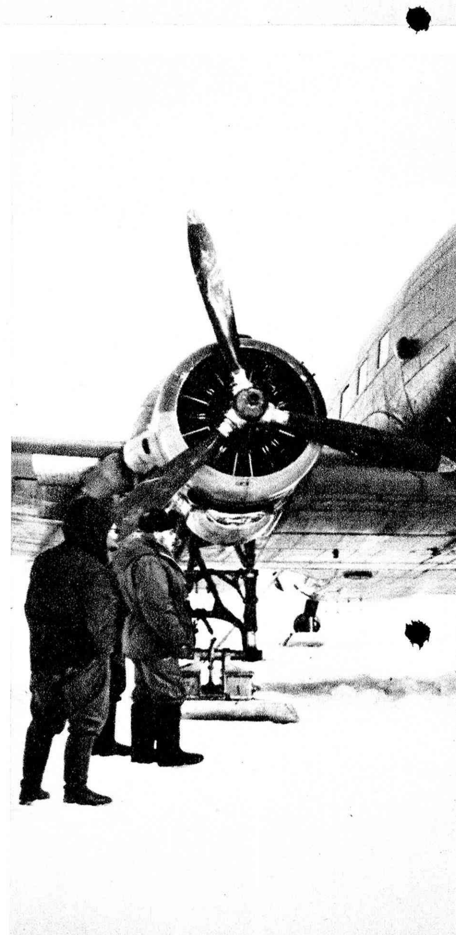
Far above: Meteorological observation. Above: A road is hacked out of the ice for the snow vehicle. Left: Crew of the vehicle make wireless contact with Syowa Base.



Mr. Murayama frolics with penguins. He has been selected to head the 9th Japanese observation team which is to depart for the Antarctic this autumn.



Communication room which connects Syowa Base with Japan.







Left: Summer comes to Antarctica. Team members are seen practicing "kendo" (Japanese fencing). Below: A merry party during the Midwinter Festival.



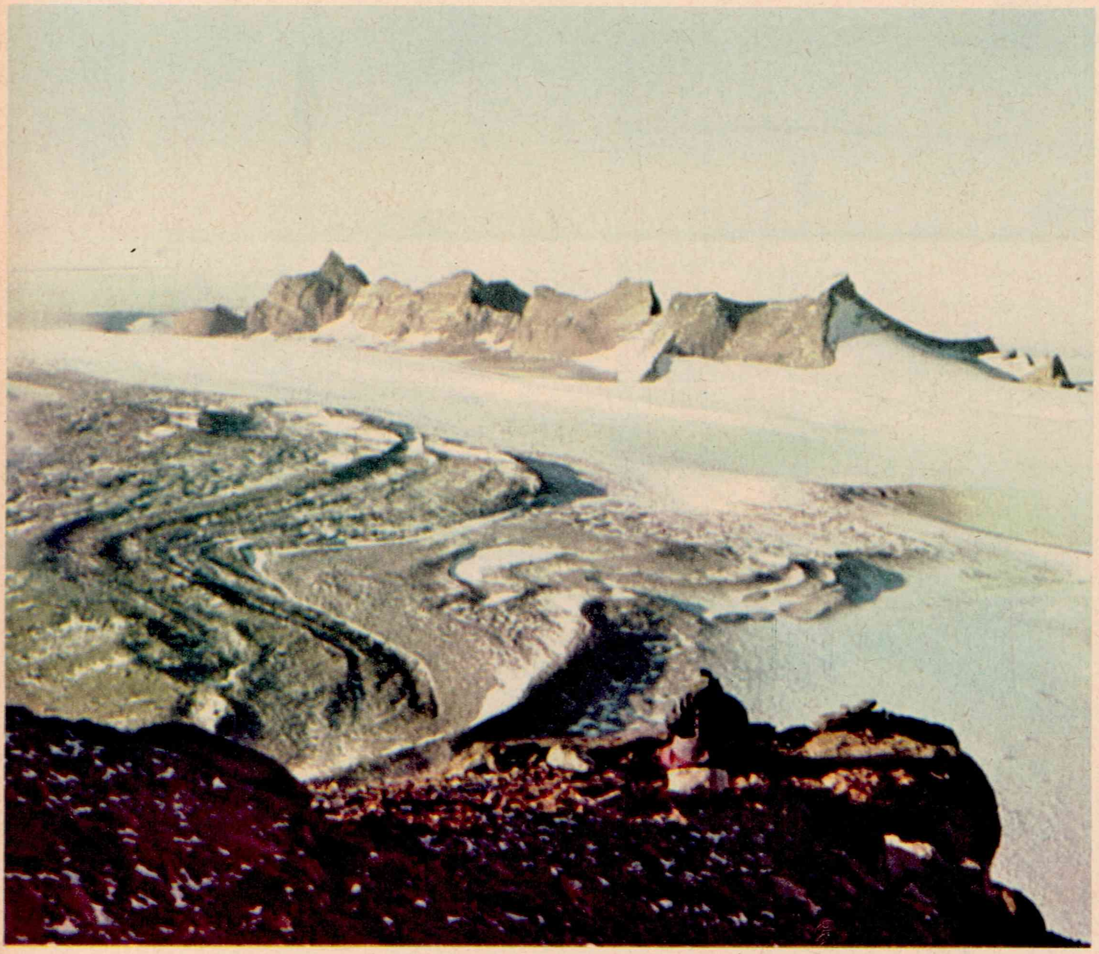




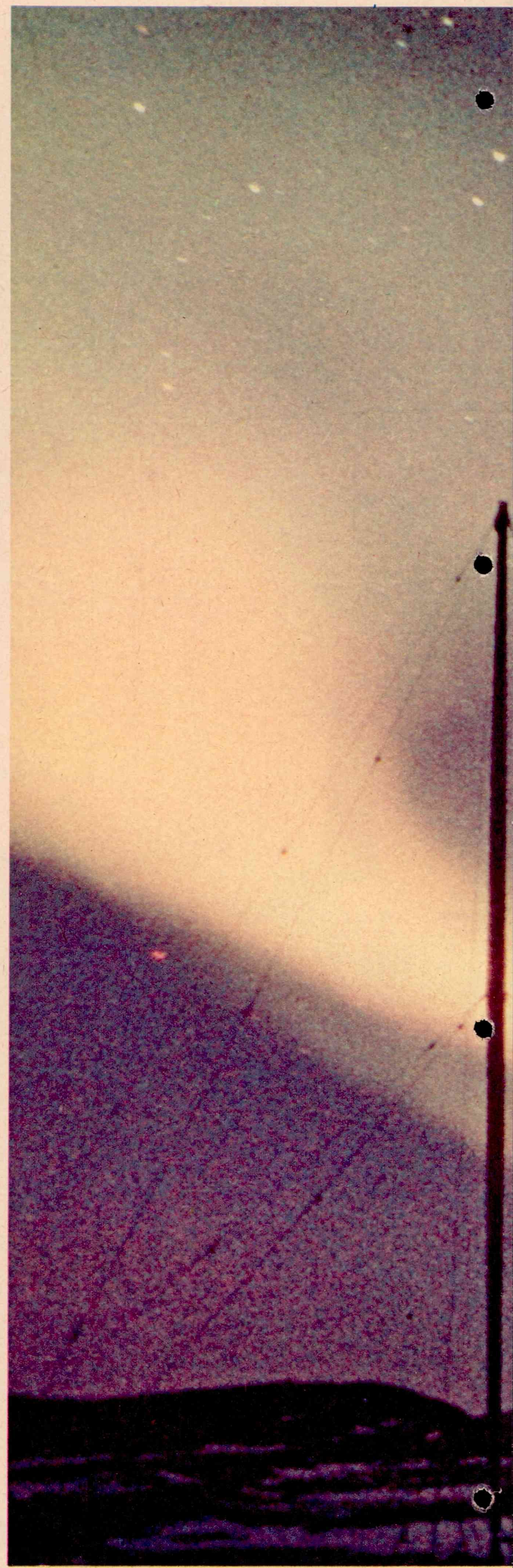
Left: A plane from the Soviet observation team pays a visit to Syowa Base. Exchanges among the teams of various countries is considerably brisk on the Antarctic Continent which has no boundaries. Above: The Karafuto sled dog "Tochi."



Icebergs are typical Antarctic scenery.



Yamato (Japan) Mountain Range situated near the Syowa Base.





Syowa Base is directly under the aurora zone. Awe-inspiring and beautiful auroras spring up in the cold sky and dance before one's eyes.

Unique Japanese Cultural Tour

The most popular international course for tourists in Japan is the Tokaido Route which connects modern Tokyo with Kyoto and Nara which represent the ancient Japan through the New Tokaido Trunk Line. But just off this beaten track, one can find various places of interest, and unique forms of Japanese culture which cannot be found in the famous sightseeing spots.

The Meiji Village

With the Meiji Centennial only half a year away, Japan is looking back on the century of progress made since the Meiji Restoration. The Meiji Era (1868-1912) was the period during which Japan was transformed from a feudal state to a modern, industrialized country.

It was during this half century that the Japanese eagerly modeled their life pattern after that of the West, adopting Occidental clothing, dwellings and institutions and the impact of the Westernization of that Era has left an indelible mark on the cultural history of Japan. A distinctive Meiji character is discernible today in the language and mode of living of the Japanese especially above the age of 60. It is this generation of people that feels a nostalgia for the "good old days," and many lament the fact that even the tangible legacies of the era such as old buildings are steadily disappearing.

Dr. Yoshiro Taniguchi, a famous architect, wished to preserve as much as possible of the old Meiji Era buildings and broached the subject to his friend, Mr. Motoo Tsuchikawa, the president of the Nagoya Railways Co., which operates suburban line in and around Nagoya City. The railway magnate agreed to cooperate, and the project to establish a "Meiji Village," where old buildings could be moved for preservation, was launched in 1963.

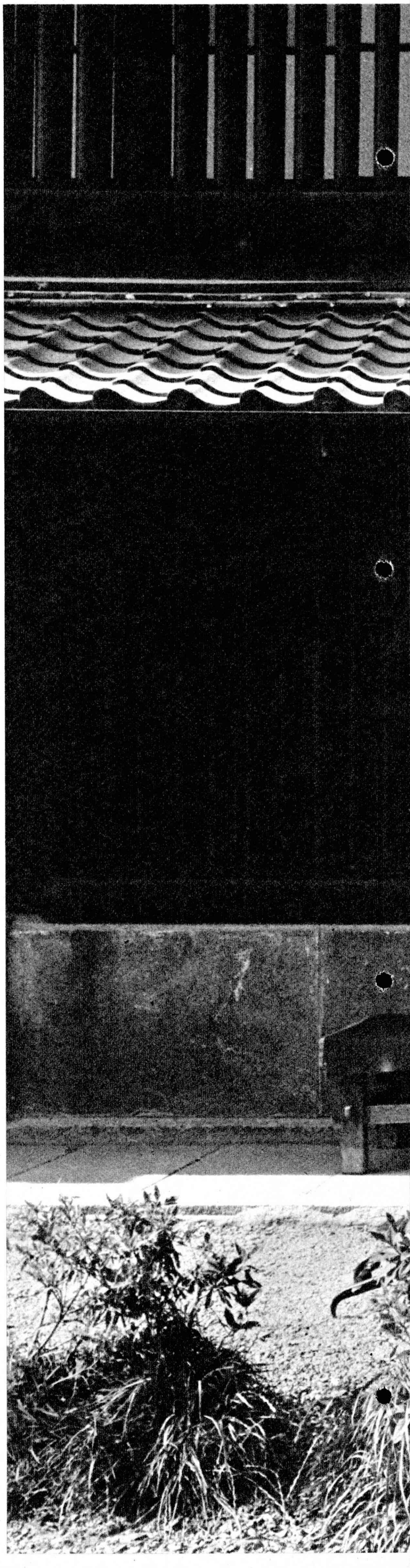
The site chosen for the building of the "historic village" covers 600,000 square meters of wooded area overlooking the man-made Lake Iruka on the outer fringes of Inuyama, about an hour's drive from Nagoya Station. The old buildings of the Meiji Era, many of them donated by their owners, were dismantled, transported and reassembled at this Village. They were repainted, new materials replaced old wherever necessary, and on March 1965, the village was opened to the public.

There are now fifteen buildings, including, at the entrance, St. Johannes Church, built according to an American's plan in Kyoto in 1907, the house where two famous writers of the Meiji Era, Ogai Mori and Soseki Natsume, lived, the Sapporo telephone office, a branch bank from Fukushima Prefecture, the first modern lighthouse built in Japan, a county office from Yamanashi Prefecture and an army barracks building.

In addition to restoring the buildings after their reassembly at the Village, artifacts have been gathered to strengthen the Meiji atmosphere. Inside the barracks, for example, are some of Japan's oldest firearms, including a rifle which predates the Meiji Period, while outside are streetcars from Kyoto, and gaslamps line the streets.

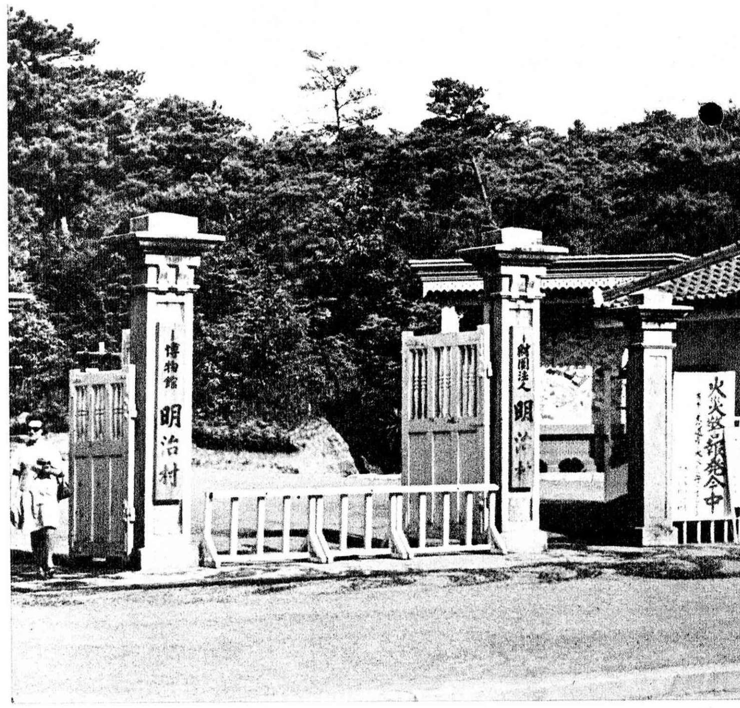


The interior of the Tomatsu's House, one of the popular items in the village.

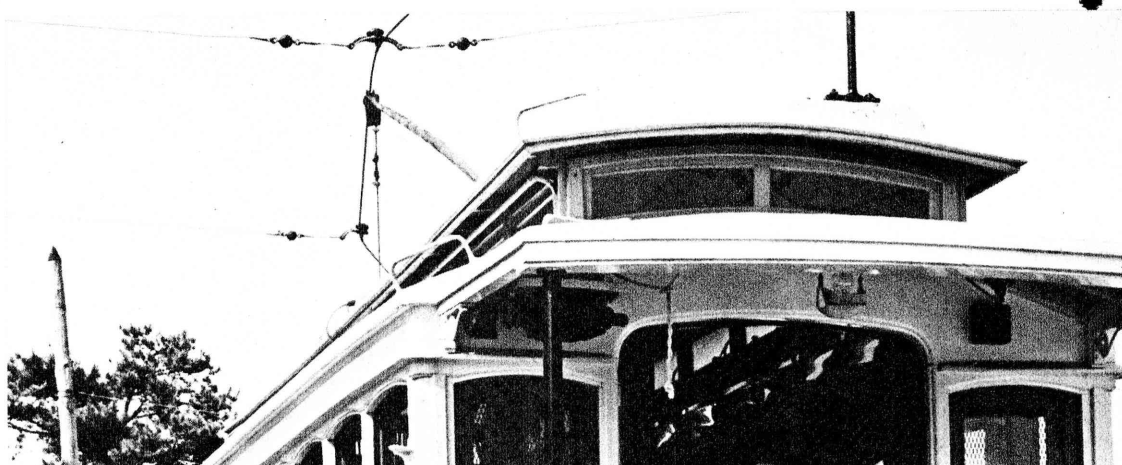




The Tomatsu's House brought from Nagoya City. This type of building was fairly common in the Edo and Meiji Periods. The rikisha in front of the house strengthens the atmosphere of Meiji.



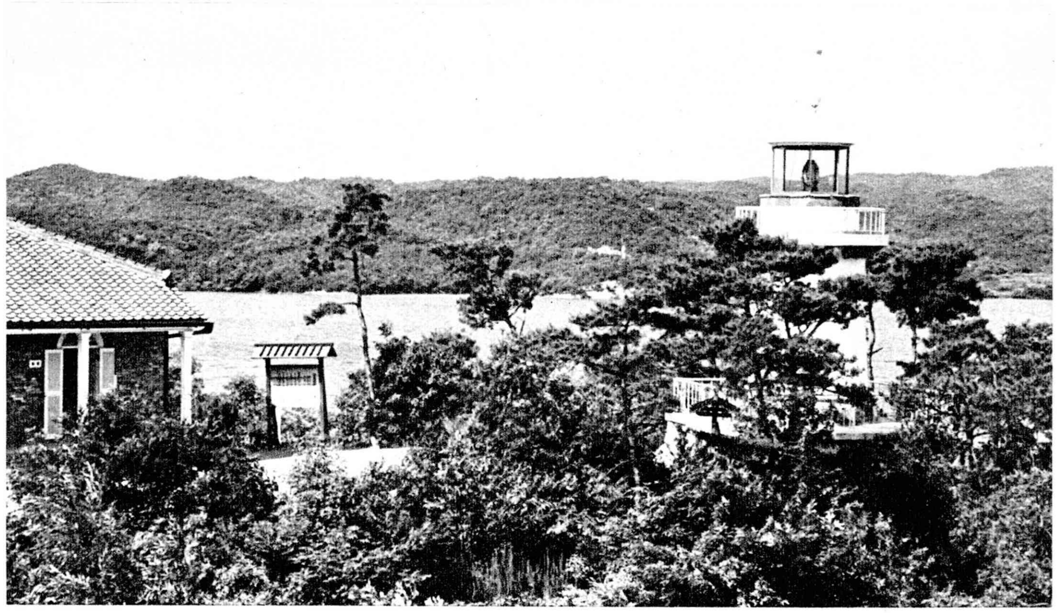
Right: Entrance of the Meiji Village. The Gothic building on the hill is St. Johannes Church which was built in 1907 in Kyoto by an American.

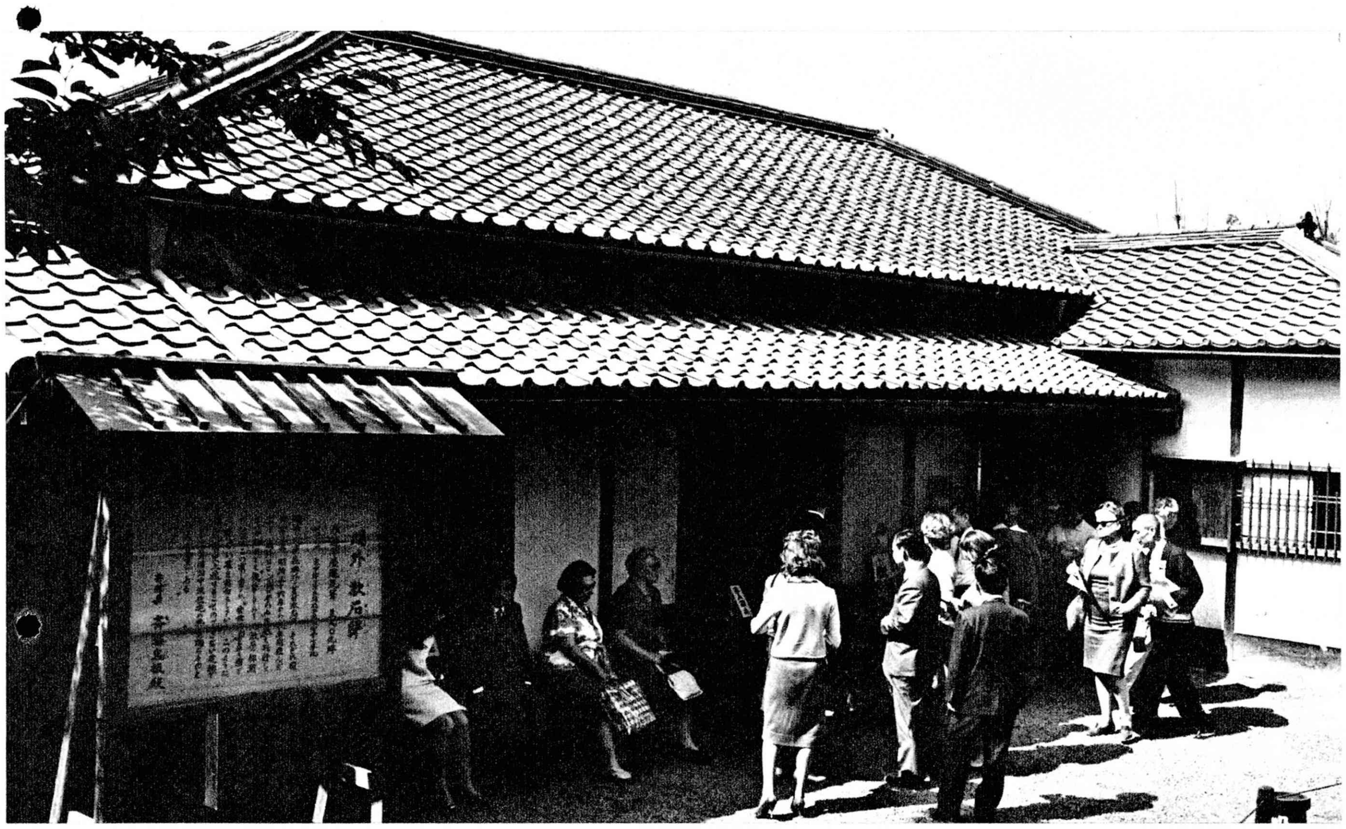


Above: The street car from Kyoto is actually operating in the village.



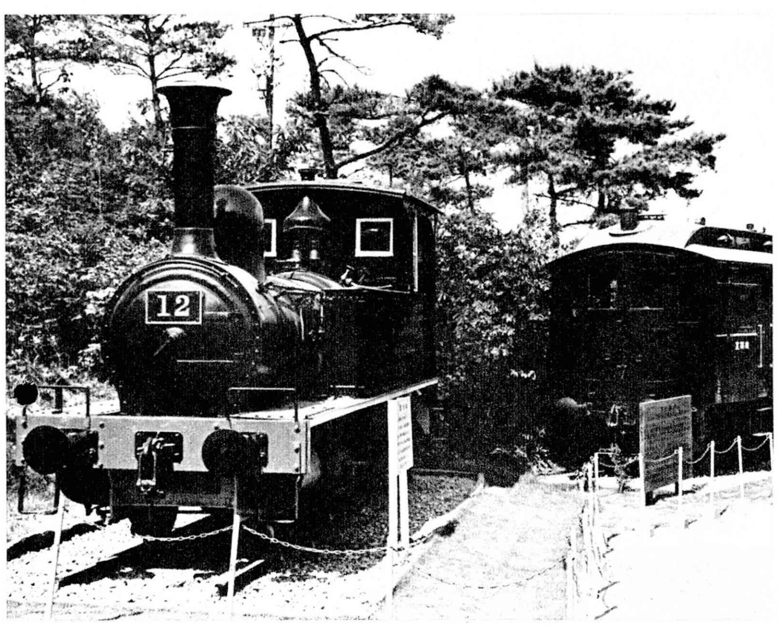
Below: The Shinagawa Lighthouse. This was built in 1870 as the third lighthouse in Japan. Both its design and equipment are French.

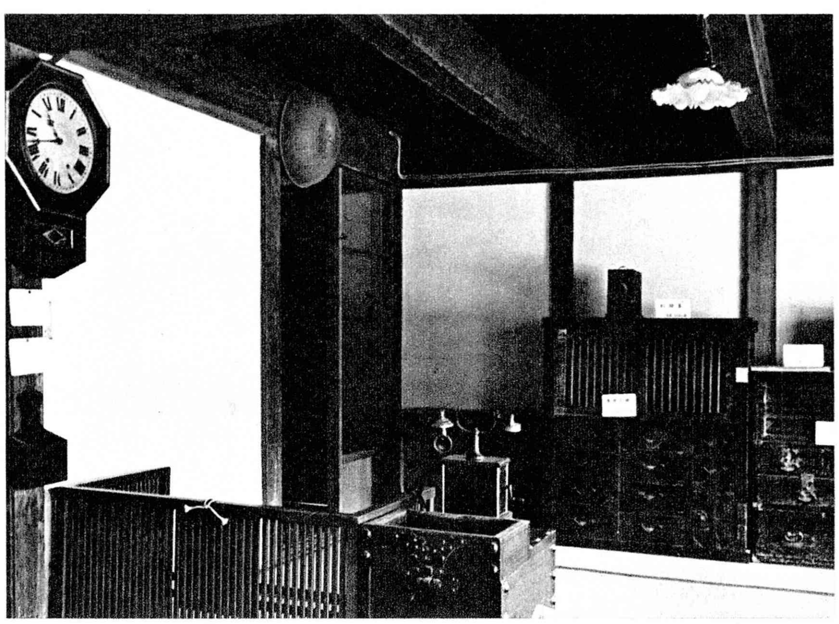




Left: One of the most popular items in the village is this house in which two of the greatest Meiji writers—Soseki Natsume and Ogai Mori—lived.

Below left: The locomotive, one of the oldest in Japan, was imported from Britain in 1874 and served between Shimbashi and Yokohama. Below right: Many household implements are displayed inside the Tomatsu's House.





Iga Ueno—A Mecca of Ninjutsu

Ninjutsu, the traditional Japanese martial art of "invisibility," is steadily gaining popularity abroad. Iga Ueno City, located near the Ise Shima National Park which is famous as the birthplace of cultured pearls, has been and is the mecca of *ninjutsu,* and the number of tourists who step off the beaten track for a visit to this tiny castle town with a population of 60,000, is increasing.

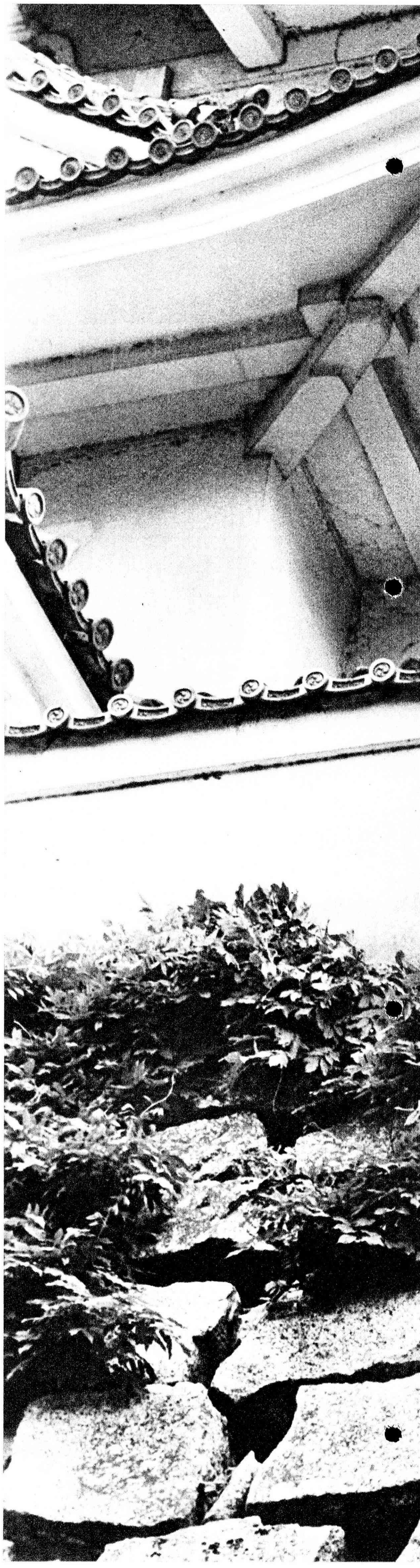
There are many Japanese film and TV programs which deal with the superhuman feats of the *ninjutsu* practitioner. He can not only make himself disappear in a flash but also fly at supersonic speed to any place he wants to go. This, of course, is a gross of exaggeration of the powers of *ninjutsu,* but actually, it is on record that a *ninjutsu* master scaled a high castle wall and even hid himself flat on the ceiling of a room like a fly with the aid of certain secret tools and gadgets.

The history of *ninjutsu* dates back to the 6th Century. During the reign of Prince Shotoku, Japan's first Buddhist saint and a very able administrator, men known as "town detectives" were sent out to various parts of the country to ferret out whether the directives of the Prince were being faithfully observed. These town detectives underwent a change during the 15th Century when the so-called "War of the Lords" broke out. Then they became spies and intelligence agents and perfected an art which made it possible for them to infiltrate into enemy territory and steal secrets without being detected. This is the *ninjutsu* we know today.

More than 200 types of techniques are used in *ninjutsu.* These are not mere tricks but are based on solid military tactics. In fact, one of the first things a *ninjutsu* student must learn is to read the mind of his adversary. The first technique he must master is to evaluate his opponent correctly through the latter's facial features, the movement of the eyes, the quality of the voice and other characteristics peculiar to the man. The second step is to thoroughly master the psychology of the enemy. In parallel with this psychological training, the *ninjutsu* student must also undergo rigorous training in the martial arts such as the handling of various types of weapons, tactics, running and other physical exercises.

It was at Iga Ueno that the medieval followers of *ninjutsu* practiced their art and polished their skill. In the city, there remains a *ninjutsu* master's house with many curious facilities such as an underground tunnel and a shelter. Many weapons and tools used by *ninjutsu* practitioners in feudal age are also displayed here.

There survive a few *ninjutsu* practitioners including Mr. Heishichiro Okuse, who sometimes demonstrates the art. However, the sad fact is that the number of masters of this art, the secrets of which have been handed down from generation to generation within a family, is swiftly diminishing. One of the biggest reasons why *ninjutsu* is almost a lost art in Japan today results from the traditional secrecy surrounding the art. A man practicing *ninjutsu* in olden times was ordered never to divulge his secret under pain of death. Furthermore, whatever weapons or tools he used in the art had to be destroyed in case he fell into the hands of the enemy. This is why *ninjutsu* has not been widely diffused but limited to a handful of selected practitioners.

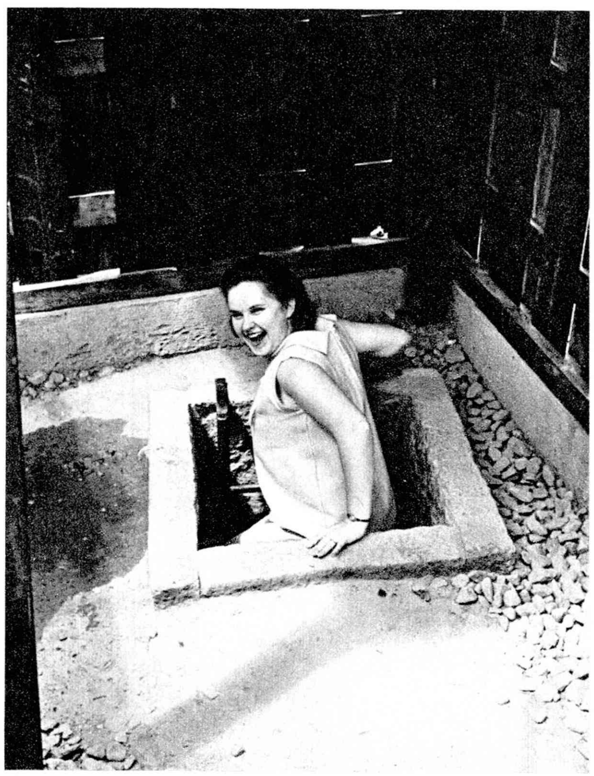




The weapons and tools used by "ninjutsu" practitioners are displayed in interior of the "ninjutsu" master's house.







Left and far above: Demonstrations of the art of invisibility. There survive a few "ninjutsu" practitioners in Iga Ueno. Above: The secret passage of the "ninjutsu" master's house.

Hase and Muroji Temples

The Hase Temple in Hase Town, Nara Prefecture, is the headquarters of the Buzan school of the Shingon sect of Buddhism. Having more than 3,000 branch temples throughout the country, the Buzan school is one of the most influential of its kind.

The temple was founded in 686, though the original main hall was erected in 727 by order of Emperor Shomu (701-756). The present main hall dating from 1650 contains as its chief object of worship a wooden statue of the Eleven-headed Kannon (Goddess of Mercy), about 8 meters tall. In the vast, quiet precinct, there are various kinds of Buddhist buildings including a five storied pagoda, a lecture hall, a bell tower, some of which are connected by long wooden corridors.

The Temple is situated amid fine scenery and the area has classical memories, as it was once a favorite resort of the court nobles of Nara. The Hase Temple is noted for its numerous cherry-trees and tree-peonies, which attract crowds when they blossom in spring. Those who are interested in Japanese literature should visit the temple because the beautiful atmosphere is depicted repeatedly in many representative literary works including the Tale of Genji, and the *Manyoshu* (Myriad Leaves).

Muroji Temple in Muro Village, Nara Prefecture, is, like Hase Temple, situated amid verdant green and has a long history. The temple was originally founded in 681 and restored in 824 by Kobo Daishi, the great priest of Heian Period. Among the many buildings in the precinct, the most famous is the 16.2-meter high five storied pagoda which, although small in size, is said to be the finest sample of such Japanese pagodas. Both the pagoda and the main hall are designated as "national treasures" by the Government, and invaluable examples of the architecture of the Nara and early Heian periods. Three wooden Buddhist statues installed in the main and other halls are also registered as "national treasures."

Transportation and Accommodation Guide

THE MEIJI VILLAGE: Tokyo to Nagoya; two hours by the super-express "Hikari" of the Japanese National Railways' New Tokaido Line (¥2,540). Nagoya to the Meiji Village; one hour and 15 minutes by Meitetsu bus (¥150). Where to stay: International Hotel Nagoya (¥3,300—¥6,000). Nagoya Miyako Hotel (¥2,600—¥4,800).

IGA UENO: Nagoya to Iga Ueno; two hours 30 minutes by the express of JNR's Kansai Line (¥440). Where to stay: There is no western-style hotel in Iga Ueno, so visitors are recommended to go to Nara for accommodation. Nara Hotel (¥2,700 and up).

HASE & MUROJI TEMPLES: 50 minutes by JNR's Sakurai Line and Kintetsu's Osaka Line (¥70). Ten minutes walk from Hasedera Station to Hase Temple. Hasedera to Muroji: 15 minutes by Kintetsu's Osaka Line (¥50). 20 minutes by bus (¥50) from Muroguchi station to the temple.

For further information, please contact the offices of Japan Travel Bureau.



Hase Temple, situated amid fine scenery, was once a favorite resort of the court nobles of Nara.



Long corridor of Hase Temple.





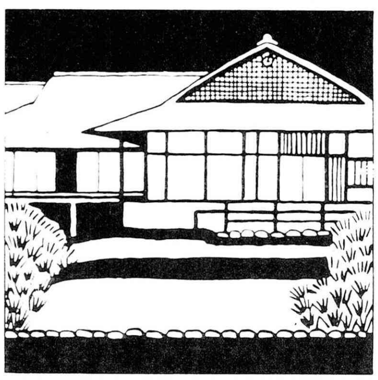
Left: The Five Storied Pagoda of Muroji Temple is said to be the finest specimen among such Japanese edifices. Above: The Main Hall of Muroji.

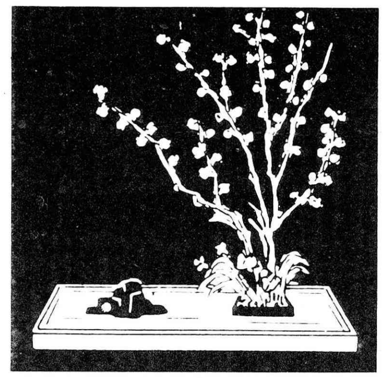
Tips On Shopping And Dining In Tokyo



See The Exquisite Beauty of Japan's Traditional Fine Arts

"STUDY TOURS" IN JAPAN





When you take in the sights of Japan, deeper knowledge and more fruitful insight into centuries old arts continuing into the present are yours aboard Nippon Express's special STUDY TOURS. In addition to various scheduled trips into the heart of industry and business. Nippon Express now offers a new selection of STUDY TOURS for your personal investigation and enjoyment of the finer and more delicate esoteric culture.

Tour Name
- **Japanese Gardening**
- **Ancient and Modern Architecture**
- **Flower (Cultivation, Distribution, Arrangement)**

Backed by the most extensive tourist facilities in Japan, Nippon Express knows Japan best. For further details and other study tours please write.

NIPPON EXPRESS U.S.A., INC.

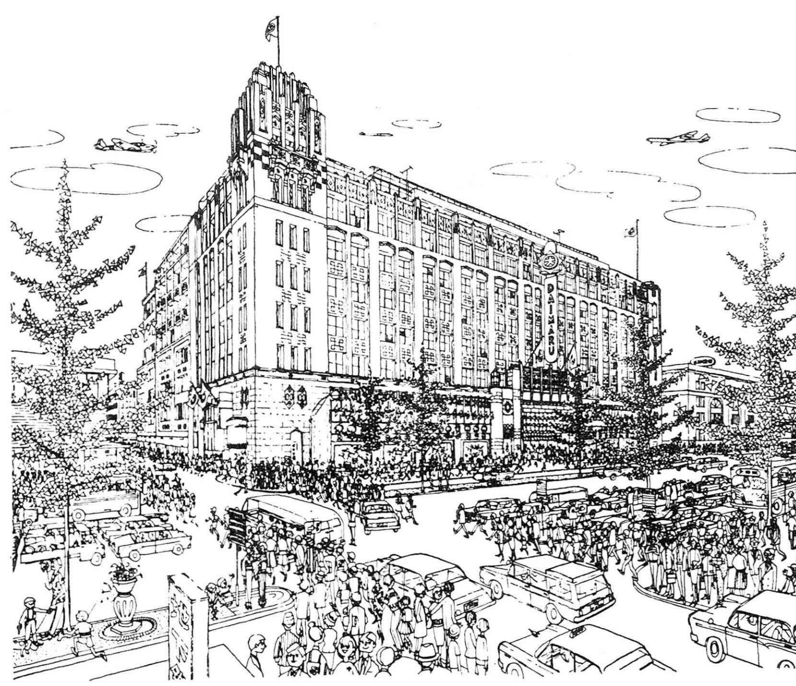
2 West 46th Street, New York 36, N.Y.
Tel: JUdson 6-8245, 8246
San Francisco Representative Office
Tel: YUkon 2-4965

NIPPON EXPRESS CO., LTD.

OVERSEAS TOURIST DEPARTMENT
12-9, Soto-Kanda 3-chome,
Chiyoda-ku, Tokyo, Japan

Remember how enjoyable it used to be to shop? *It still is at Daimaru.*





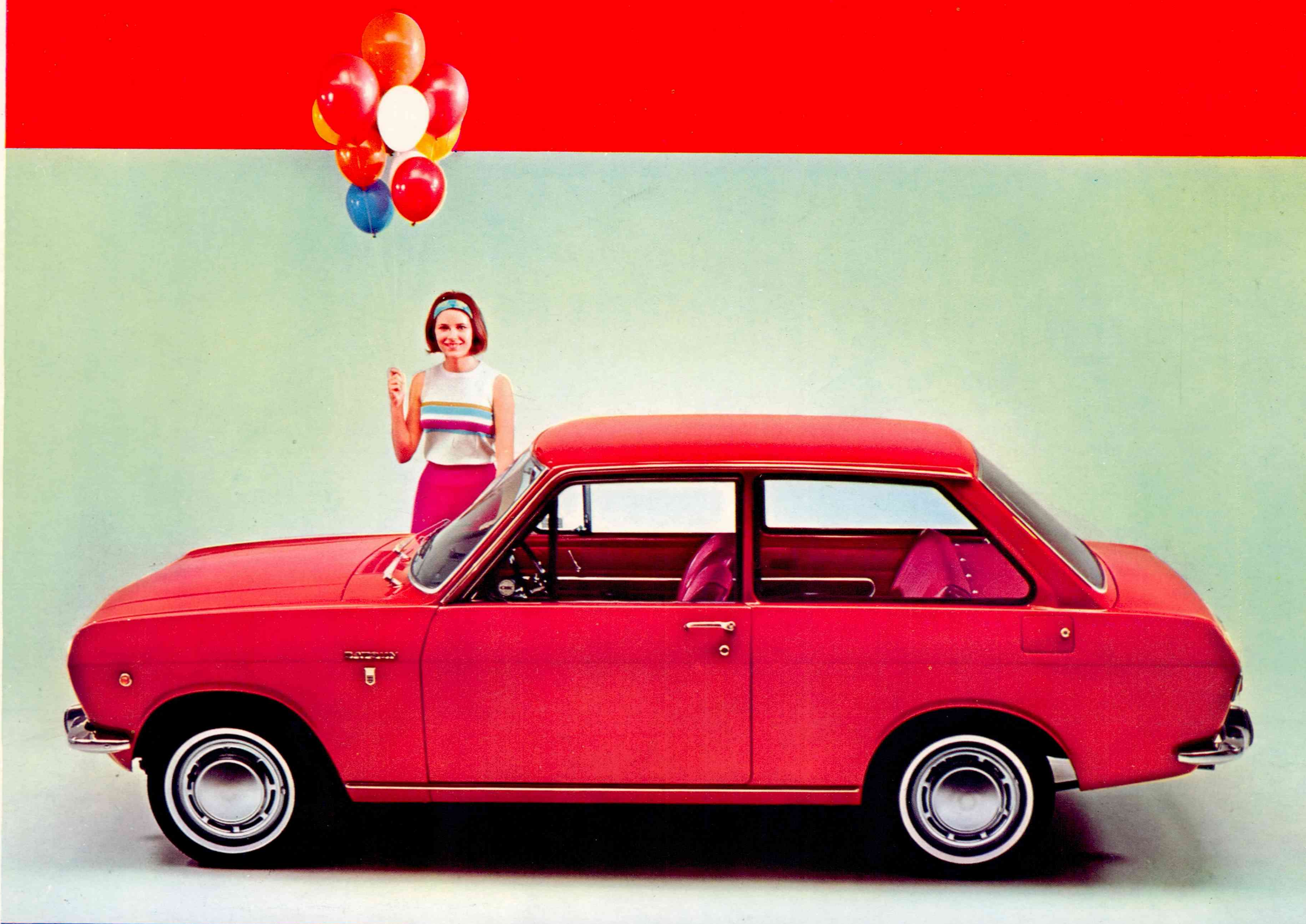
Japan's leading department store chain. Famous for our 250 years of experience, our fabulous counterfuls of goods (both contemporary and traditional), and our joyous service.

Pictured above is the oldest Daimaru store drawn by Hiroshige Ando (1796-1858), famous Japanese woodblock artist.

DAIMARU
DEPARTMENT STORE CHAIN

With stores in Osaka, Tokyo, Kyoto, Kobe, Hakata, Shimonoseki, Kochi, Tottori, and Besshi, and overseas in Hong Kong and Bangkok.

All-round action!



This is the DATSUN 1000!
Sturdy, speedy, safe! Uniquely versatile!
For the young-at-heart, DATSUN provides a sporty, rally-proven 62HP engine which hits 135km/h (84MPH)!
For the busy housewife, DATSUN brings 5-passenger comfort, extra-tight turning and amazing economy!
So test-drive a DATSUN 1000 today.
It'll be the family favorite tomorrow!

DATSUN 1000

NISSAN MOTOR CO., LTD.

Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

IN THIS ISSUE

Takayama

MOUNTAIN HAVEN OF JAPANESE TRADITION

1967 · VOL.5 · NO. 4



The world's oldest "flight uniform"

The kimono of your JAL hostess is as ageless as Japanese hospitality. Yet it reflects her individuality—she chose the pattern herself. It was her graduation gown at the select "finishing school" for JAL hostesses.

sets the mood for your silken flight

The kimono—one of the most feminine of garments—is part of a classic tradition of Japan. A tradition that holds beauty and grace to be a part of perfect service . . . as you discover during your flight.

on the worldwide airline of Japan

Notice the graceful way she pours a tiny cup of warmed *sake*. And offers *otsumami* appetizers before JAL's superb Continental cuisine. As she attends your every wish, you enjoy "the most gracious service that flies the globe."



SAVOR CLASSIC JAL SERVICE FULL-CIRCLE AROUND THE GLOBE. Three JAL routes between Europe and the Orient: transAtlantic and across the U.S.A., over the Pole, and via the "Silk Road" through the fascinating lands of the Middle East and Southeast Asia.

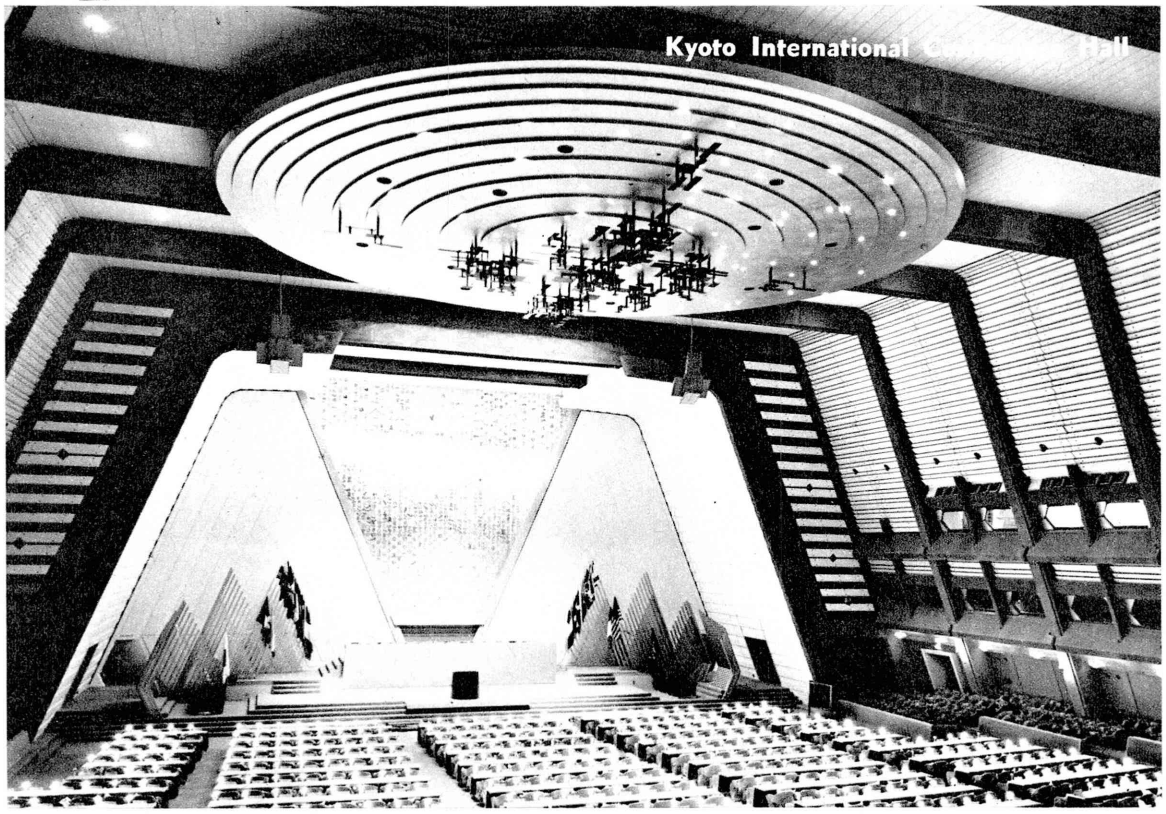
JAPAN AIR LINES

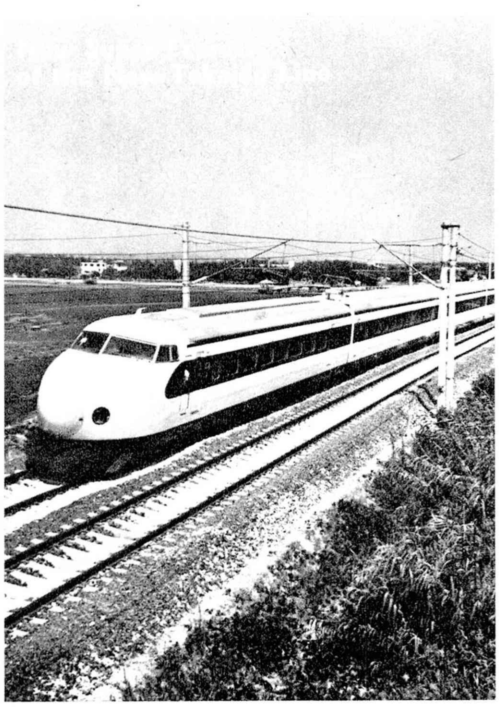
the worldwide airline of Japan



TO MAKE YOUR CONVENTION DOUBLY REWARDING . . . COME TO

JAPAN





Come to the new convention center of the world. Make use of every modern facility you could possibly desire . . . large western-style hotels, auditoriums . . . and a swift transportation system that links every major city in the country. You can enjoy all this in a setting that is breathtakingly beautiful. Here you will find fabulous entertainment, sports, exotic restaurants, planned sightseeing and shopping tours.

Put the skills and services of Japan's best talents to work for you. Whether it be a small sales meeting, an incentive tour group or a large convention of up to 15,000 people . . . we can coordinate your plans efficiently and quickly. Remember, a convention in Japan has twenty centuries of refinement behind it! For further information and literature contact:



JAPAN NATIONAL TOURIST ORGANIZATION

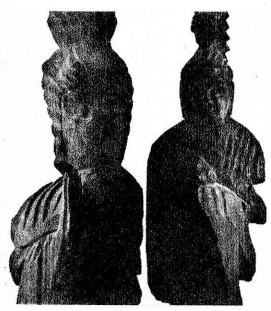
JAPAN CONVENTION BUREAU

Tokyo Kotsu Kaikan, 2-13 Yurakucho, Chiyoda-ku, Tokyo, Japan
45 Rockefeller Plaza, New York, N.Y. 10020, U.S.A./8 Rue de Richelieu, Paris (ler), France

Japan Illustrated

Vol. 5 No. 4 1967

CONTENTS



Cover Photo: Enku's Buddhist Images in Takayama. Photographed by N. Fukui

Editor: Mitsuo Suzuki. Layout: Koji Detake, Ranko Fukui. Photography: Nobuaki Fukui, Masamichi Sumiyoshi, Michio Noguchi, Hidetsugu Hidaka.

Published by
The Japan Times, Ltd.
President: Shintaro Fukushima

HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, Japan . . . Tel. 202-3591

DOMESTIC PRICE
¥180 (postage ¥65) per copy. Subscription Rate:
1 year: ¥720 (postpaid), 2 years: ¥1,440, 3 years: ¥2,160
OVERSEAS PRICE
90 ¢ per copy (postpaid). Subscription Rate: 1 year: $3.60 (including seamail cost), 2 years: $6.70, 3 years: $9.05
* AIRMAIL POSTAGE EXTRA *

WHERE TO BUY OR ORDER OUTSIDE OF JAPAN

AUSTRALIA
Angus & Robertson Ltd.
89, Castlereagh St., Sydney
Collins' Book Depot Pty., Ltd.
86 Bourke St., Melbourne, Victoria

AUSTRIA
Franz Durticks
Helferstorferstrasse 4, Wien 1

BELGIUM
Office International de Librairie
30, Avenue Marnix, 30, Bruxelles 5

BRAZIL
Soc. Imp. e Exp. Sol Ltda
Caixa Postal 8846, Sao Paulo

CANADA
Kameoka Book Trading Co., Ltd.
113, McCaul St., Toronto 2-B, Ont.
Wm. Dawson Subscription Service Ltd.
6 Thorncliffe Park Drive,
Toronto 17, Ont.

DENMARK
Munksgaard Ltd.
Prags Boulevard 47, Copenhagen S

ENGLAND
Blackwell's Periodicals
St. George's Mansions
George Street, Oxford
Wm Dawson & Sons, Ltd.
Cannon House
Macklin St., London, W.C. 2

FINLAND
Akateeminen Kirjakauppa
2 Keskuskatu, Helsinki

FRANCE
Office International de Documentation et Librairie
48 Rue Gay-Lussac, Paris 5e

GERMANY
Ex Libris
Ferdinand-Dirichs-Weg 28,
Frankfurt/Main
W.E. Saarbach M.B.H.
P.O.B. 1510, Koeln 1

HONGKONG: Exclusive Distributor;
Western Publications Distribution Agency
N.K.I.L. 3909 Inverness Road, Kowloon

INDIA
Oxford Book & Stationery Co.
17 Park St., Calcutta 16

ITALY
Diffusione Edizioni Americane
Via Lima, 28, Roma

NETHERLANDS
Martinus Nijhoff
9 Lange Voorhout, The Hague
Swets & Zeitlinger
Keizersgracht 487, Amsterdam C

NORWAY
Narvesens Litteratur
Tjeniste, Box 115 Oslo

PHILIPPINES
Popular Book Store
1573 Doroteo Jose, Manila

PORTUGAL
Goncalo W. de Vasconcelos
Apartado 2767,
Av. Antonio Augusto de Aguira 126
Lisboa

SPAIN
Liberia Editorial Argos, S.A.
Paseo de Gracia 30, Apartado 5257,
Barcelona 7

SWEDEN
Gumperts
Box 364, Goeteborg 1
Nordisk Boghandel
16 Ostergade, Copenhagen

SWITZERLAND
F. H. Freihofer
Universitastrasse 11, Zurich

TAIWAN
Taiwan English Press
P.O. Box 225, Taipei, Taiwan

U.S.A.
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
175 fifth Ave., New York, N.Y. 10010
JAPAN PUBLICATIONS TRADING CO. (U.S.A.), INC.
P.O. Box 7752, Rincon Annex
San Francisco, Calif. 94119
F.W. Faxon Company, Inc.
515 Hyde Park Ave.
Boston, Mass., 02131
Franklin Square Subscription Agency
545 Cedar Lane, Teaneck, N.J.
EBSCO Industries, Inc.
P.O. Box 2070,
Birmingham, Alabama, 35201
Moore-Cottrell Subscription Agencies, Inc.
North Cohocton, N.Y., 14868
National Publications Company
P.O. Box 90901,
Los Angeles, Calif., 90009
Read-More Publications, Inc.
50 Broad St., New York, N.Y., 10004
Walter J. Johnson, Inc.
111 Fifth Ave., New York, N.Y., 10003
Nippon Book Co.
364 East First St.,
Los Angeles, Calif., 90012

Or Direct to:
JAPAN PUBLICATIONS TRADING CO., LTD.
C.P.O. Box 722, Tokyo, Japan

Japanese Currents

SISTER CITY

Sister Cities Further Friendship

An increasing number of sister city affiliations are being concluded between Japanese cities and their foreign counterparts recently. These sister city relations are contributing greatly to the promotion of international friendship and the mutual development of the cities concerned.

The first Japanese city to enter into sister city relations with a foreign city was Nagasaki which, in 1955, made a tie-up with the American city of St. Paul. During the 12 years since the birth of the first sister city tie between a Japanese city and its foreign counterpart, 96 Japanese cities have entered into such relationships with cities abroad, including the Tokyo–New York and Kyoto–Paris affiliations.

Sixty, or more than a majority of the Japanese cities have concluded sister city relations with American cities. Countries with which Japan has sister city ties are 16 at present, including the United States. The others are West Germany, France, Italy, Belgium, the Netherlands, Austria, Canada, the Soviet Union, Australia, Brazil, Chile, the Republic of Korea, India, Ceylon and the Republic of the Philippines.

The motive for concluding sister city relations is generally that the cities involved have something in common with each other. For example, the city of Toyota in Japan, and Detroit in the United States, are both noted for their automobile industry while Fujisawa and Miami Beach City in U.S.A. are famous for their swimming beaches. Kamakura and Nice in France are noted as seaside resorts. However, there are other reasons underlying the conclusion of sister city affiliations aside from the similarities in the character of the cities. Some cities have tied up with each other through correspondence exchanged between their citizens.

Sister cities today are engaged in the exchange of drawings and pictures of primary school children, the dispatching of students to study in the respective cities, exchange of information concerning city administration and a variety of other activities. The city of Niigata, which suffered severe damage from an earthquake which occurred in 1964, is said to have profited greatly from information supplied by its sister city, Galveston, in the United States when it carried out rehabilitation work. Galveston was visited by a terrible hurricane and huge tidal waves in 1907 resulting in the loss of lives of hundreds of citizens. Since then, the American city had completed an almost perfect disaster prevention system, which proved to be of valuable reference to Niigata.

The Japan Municipal League for International Friendship located in Tokyo and which acts as a "go-between" for the conclusion of sister city relations, has an ambitious plan for inviting all the mayors of the cities with which Japan has sister city affiliations, to the World Exposition scheduled to be held in Osaka in 1970 and to hold a world conference.

The number of sister cities is expected to increase drastically in the future and the activities engaged in by such affiliated cities are also expected to expand.

FASHION

Unique Fashion in Watches and Coins

The money-mini from Japan is a real collector's item. Designed for the Citizen Watch Co. by Miss Yuki Miyazawa, the dress is made of rare Japanese coins, accented with a collection of modern watches. 1,500 Kan-ei Tsuho coins minted more than 300 years ago are used in the money-mini. The unique creation is valued at $5,000.

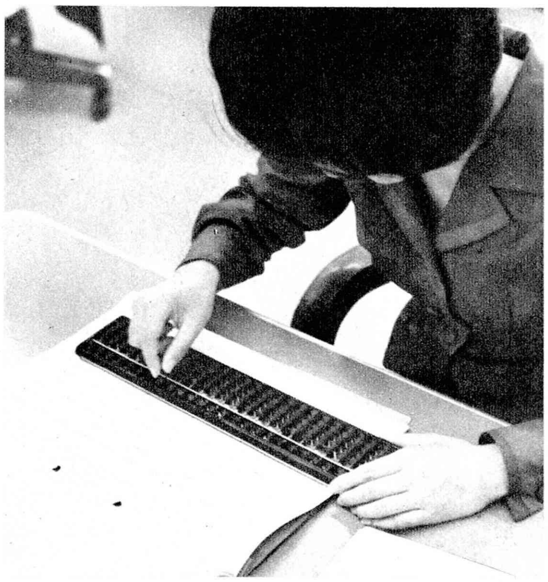


All wrapped up in time and money.

BUSINESS

Abacus Becomes Popular Abroad

Recently, the abacus, Japan's traditional calculating apparatus, has gained in popularity, especially in foreign countries, although it was generally believed for a time that the fast spread of computers would drive the abacus out of use. This, it may be said, stems from a renewed acknowledgement of its handiness. By simply moving beads regularly arranged



Abacus, a handy calculating apparatus.

in a frame with the finger tips, one can add, subtract, multiply or divide numbers of many figures even for the compilation of a national budget. Moreover, the abacus is incomparably smaller in size and less costly than computers and cash registers. And a skilled manipulator of the abacus can even compete with computers in speed of calculation. Therefore, it is no wonder that the popularity of the abacus has grown rapidly in recent years.

At first, foreign tourists visiting Japan bought abacus out of sheer curiosity, while those used by Japanese staying abroad gradually attracted attention. With the growth of its popularity, even schools have started to be opened abroad to teach how to use the abacus. Moreover, Japanese diplomatic agencies abroad are receiving requests for pointers on its use. Reports on the rising popularity of the abacus abroad have greatly heartened Japanese makers of the calculating apparatus, who at first were rather pessimistic about ex-

port prospects. They have now launched a positive publicity campaign in foreign markets, while giving active guidance on the techniques of using it. The volume of abacus exports has reached an estimated 300,000 units a year, mainly destined for the United States and Taiwan. And new orders are arriving from those countries which have never bought them before.

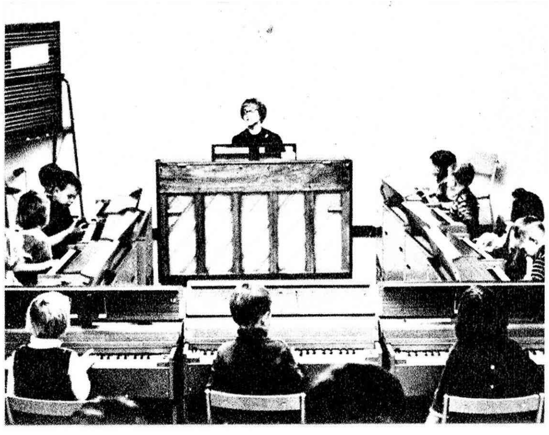
Since the unit price is low, the abacus can hardly be expected to become a major foreign exchange earner. But it is very interesting to note that the abacus, so far considered rather out of date, has started to take deep root in foreign countries at a time when the use of advanced computers is fast becoming the order of the day.

MUSIC

Music Classrooms Popular Abroad

The music classrooms opened by the Nippon Gakki Co., Ltd., the world's largest producer of pianos, in the United States, Canada, Mexico and countries in Southeast Asia, are now enjoying great popularity.

The music classrooms are known in the respective countries as the "Yamaha Music Course." Classroom is made up of 10 pupils aged from four to six, in which there are one piano and 10 organs, where there is a gathering once a week for 45 minutes to acquaint the children with music and train the ears. Yamaha music classrooms were established over 10 years ago in Japan and have reaped fruitful results. At present there are approximately 400,000 pupils attending these classrooms in Japan. They were first conceived as a medium to increase the sales of pianos



Lesson of Yamaha Music Course in Canada.

and organs by creating demand for such instruments. Ever since the opening of the music classrooms, however, it was found that they played a big role in the correct dissemination of music. Both schools and households began to recognize the importance of the music classrooms and an increasing number of pupils are receiving lessons.

The first overseas music classroom was established in Los Angeles in June, 1965. Called the "Yamaha Music Course," the class was patterned exactly after its counterparts in Japan. The Los Angeles music classroom proved such a huge success that enquiries began pouring in from many other parts of the United States as well as from other countries for the opening of similar courses. At present, there are 10,000 American, 2,500 Thai, 10,000 Canadian and 1,000 Mexican children attending the Yamaha music courses under the guidance of teachers who are using Japanese textbooks to teach the pupils the rudiments of music.

According to the Nippon Gakki Co., Ltd., it is planning to establish music classrooms in West Germany, Singapore and the Philippines. Inquiries have also been received from Australia, Israel and Iran.

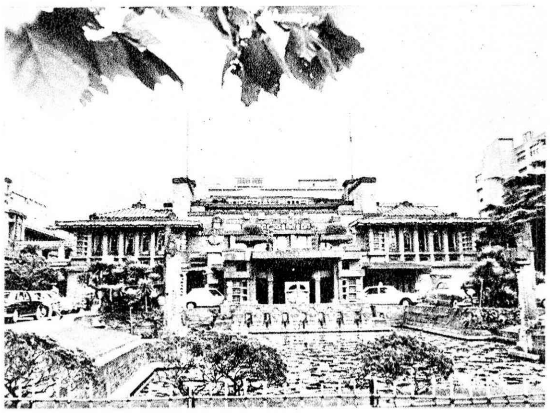
TOKYO

Movement Launched to Preserve Old Building of Imperial Hotel

Tokyo, the world's largest city with a population of 10 million is now in the midst of a building boom. For since limitations on the height of buildings in the Metropolis were mitigated three years ago, old structures in the downtown office center have been supplanted by ultramodern multi-story buildings in swift succession with a view to enhancing the best use of land. But this trend has not been without difficulties.

For this inclination toward new, higher buildings in Tokyo has generated public opinion for preservation of old structures as well as the "controversies over the beauty" of old Tokyo. That is, there is a large body of opinion that even old buildings—or rather, buildings that are elegant because of their very age—should be preserved for posterity. A typical example of this is the "Society for Protection of the Old Building of the Imperial Hotel," formed to oppose the planned destruction of the hotel's old building for a new structure.

The somber two-story hotel building, adjoining Hibiya Park in the center of Tokyo, was built 45 years ago on the design of American architect Frank Lloyd Wright. "Oya-ishi" stones were used profusely to build the hotel, an exquisite blending of Japanese and Western styles. Upon completion, it was acclaimed the world over as an architectural masterpiece. The elegant structure emerged unscathed from the Great Kanto Earthquake,



Old building of the Imperial Hotel.

which leveled Tokyo the year after it was completed. It also escaped destruction by air raids during World War II. Yet old age has finally started to show itself even in this renowned building. Cracks have appeared in walls, while floors have become uneven because of sinking of the ground. Finally, exasperated by repeated repairs, the Imperial Hotel announced a plan last May 1 to demolish the old building and construct a 111.5-meter 26-story ultramodern building in its place, and filed an application for permission with the Tokyo Metropolitan Government.

This gave rise to the mounting view among business and intellectual leaders that Tokyo citizens should not allow this architectural masterpiece to pass out of existence, resulting in the formation of the "Society for Protection of the Old Building of the Imperial Hotel." The members of the society have since filed petitions with both the Metropolitan Government and the hotel management in a move to press hard for the revocation of the plan for dismantling of the old hotel. As soon as the news of the movement spread throughout the world, letters encouraging its sponsors began to arrive at the society from not only the

United States, the homeland of its architect Frank Lloyd Wright, but many other countries as well. These letters now numbering more than 800 include those from foreigners who say they were really impressed with the elegance of the old Imperial Hotel when they came to Japan many years ago and cannot bear to hear as the structure being demolished. The members of the society have been greatly heartened by the unexpectedly enthusiastic response both at home and abroad. But the hotel management, though expressing deep appreciation for the keen interest displayed in the old building, is nevertheless racking its brains over how best to solve the issue, since the construction of a new hotel is imperative to meet the requirements of a new age. In the circumstances, there is keen attention as to whether the pressure of public opinion will be able to preserve this elegant old building in the heart of Tokyo.

DRAMA

A "New Wave" in Kabuki

A new generation of young actors has started to display vigorous activity recently in the world of "Kabuki," an age-old dramatic art boasting centuries of tradition. It is already a long time since a revival of Japan's classical arts began to be loudly called for. But apart from the National Theatre, it is common prac-



From left to right: Shinnosuke, Tatsunosuke and Kikunosuke.

tice in the commercial theatrical world to present performances within a certain framework that can appeal to new strata of theatergoers.

The "Shunjukai," a Kabuki study group, formed by Ennosuke Ichikawa XVI, 27, in July last year, represents a revival of a similar group, sponsored by his grandfather Enno Ichikawa, acclaimed as one of the greatest actors, in his younger days. This group is reviving and presenting at major theaters those Kabuki dramas which have so far tended to be shunned by commercial theaters, for the sake of "study." It is thus showing ardent enthusiasm for injecting fresh air into the Kabuki world.

There is also the "Wakate Kabuki," a group formed by sons of foremost actors now active in the Kabuki world, such as Kikunosuke Onoe, 25, Shinnosuke Ichikawa, 21, and Tatsunosuke Onoe, 20. Taking time out from their busy schedules, including regular appearances over TV, they are holding earnest study sessions. When the refurbished Toyoko Theater was opened, the "Wakate Kabuki" group took part in a special commemorative program. Their vigorous performances attracted large numbers of Kabuki fans, who closely packed the 1,000-seat theater, even making it necessary to install supplemental chairs. Their fathers also offered full cooperation in their sons' performances, helping to give traditional touches to the dramas.

The art of Kabuki has been handed down from father to son. At times, the Kabuki world was accused of being shackled by conventionalism, and it was even said that Kabuki would be doomed to total collapse before long but for an effort to break the status quo. Nevertheless, the very system of handing down the secrets of Kabuki from father to son has enabled young actors to preserve its classical traditions. And their activities, adding fresh, modernistic interpretation to traditional plays, are now drawing a new young strata of Kabuki lovers.

TECHNOLOGY

"Sonic Glider" Succeeds

A test model for a super-speed train "sonic glider" was successfully made recently by researchers in the Department of Transportation Machinery Engineering at Meijo University, Nagoya.

The vehicle used in the test is 3.5 meters in length and 12 cm in diameter, made of a special light metal, carrying two rockets, loaded with solid, smokeless fuel, each with a thrust of 35 kg. It glided over 233 rollers

which formed the track in 1,975 seconds with the maximum speed of 920 km/h (Mach 0.75).

Unlike the conventional means of land transportation, the "sonic glider" operates on the principle of placing the rail on wheels —the exact opposite of the railway—and giving the rail propelling force. In this case, the support does not have to be a continuous line like the rails for a railway train but a series of "points" which could be used to guide the object which glides on them. When the vehicle becomes a practical possibility, its operation would be conducted entirely automatically by an electronic computer to which pertinent operational data has been fed.

The "sonic glider" is designed for easing traffic congestion in cities and speeding up travel. Even the New Tokaido Line of the Japanese National Railways takes three hours and 10 minutes to travel a distance of 550 kilometers from Tokyo to Osaka. The glider would travel the same distance in 30 minutes and make it possible for people to commute to work between the two cities.

INDUSTRY

World's Largest Dock

The world's largest dock, measuring 380 meters in length and 62 meters in width, has been completed at the Sakaide Works in Kagawa Prefecture, Shikoku, of the Kawasaki Dockyard Company.

The biggest tanker in the world now in service is the 210,000-ton Idemitsu Maru, but two Japanese shipbuilders, the Mitsubishi Heavy Industries Ltd. and the Ishikawajima-Harima Heavy Industries Co., have already received orders from the United States for construction of 275,000-ton tankers. It is, therefore, considered as a matter of time before the world enters an era of 300,000-ton tankers. So, it is in anticipation of this that Kawasaki Dockyard Co. has constructed the mammoth dock capable of building ships of up to 500,000 tons.

Nevertheless, it will not be very long before the mammoth dock of Kawasaki Dockyard has to give up its No. 1 title. That is, prodigious docks now under construction or planned by other shipbuilders will be completed one after another in one or two years' time. It thus seems unlikely that Japan's position as the foremost shipbuilder in the world will be shaken in the foreseeable future.

NEW PRODUCT

A Small Air Cushion Vehicle

A two-passenger vehicle dubbed "Air Pet Model Y-3" which runs on a cushion of air over pavement, sand and water, was placed on the market recently by the Nichiei Yoshida Co., Hamamatsu. The elliptical-shaped vehicle, 2.6 meters in length, weighing 140 kilograms, consists of an iron pipe frame covered with vinyl sheets. Powered by two four-hp engines, it can travel along a paved road at 56, over sand at 50 and on water at 30 km/h. Because there are few parts in the vehicle, maneuvering is easy—only acceleration-deceleration and steering. The "Air Pet" sells at ¥350,000.



New air cushion vehicle "Air Pet."

CAR

Safety Devices for Automobiles

Now that safety as well as performance and style has become a vital factor in the consumer's purchase of passenger cars, automakers are going all out to develop safety devices to prevent accidents or to reduce injury to person and damage to cars.

It is interesting to note, however, that many of the new safety devices have been developed on the basis of ideas of unknown inventors among the general public or research by machinery makers not directly connected with automobiles.

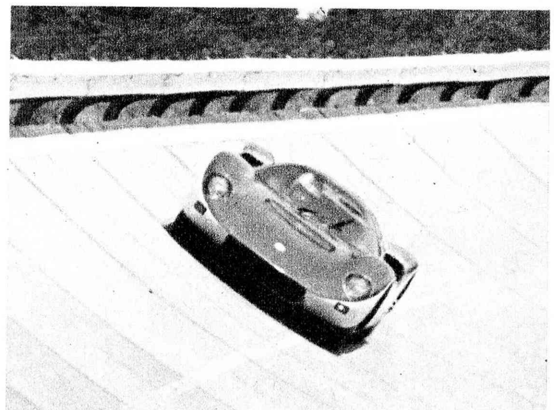
One is the safe steering system developed by the Mitsubishi Steel Mfg. Co., which is designed to cushion the impact when the driver's chest hits the steering wheel in an accident. The device is marked by the attachment of an energy absorber, made of specially processed stainless steel, to a part of the steering shaft. It has been adopted by a major automaker in Japan, while inquiries are said to have been received from such major foreign automakers as Porsche, Benz and Citroen.

Another intriguing device is the automatic control system developed by the Keihin Seiki Mfg. Co. Even if the driver takes his foot off the brake pedal when his car, equipped with the new device, has come to a halt, the brake is automatically kept on by an electrical system, and comes off only when the gear lever is let in. The device thus obviates the need to step on and off the break pedal at a busy intersection in an urban center.

Japanese Prototype Racer Establishes Seven International Speed Records

A Nissan R380-II prototype racing car, driven by Nissan's 34-year-old veteran driver Tatsu Yokoyama, established a series of new international speed records for Class E cars (1501–2000 cc) at a speed trial held on October 8, at the Yatabe Auto High-Speed Test Track, 40 miles northeast of Tokyo.

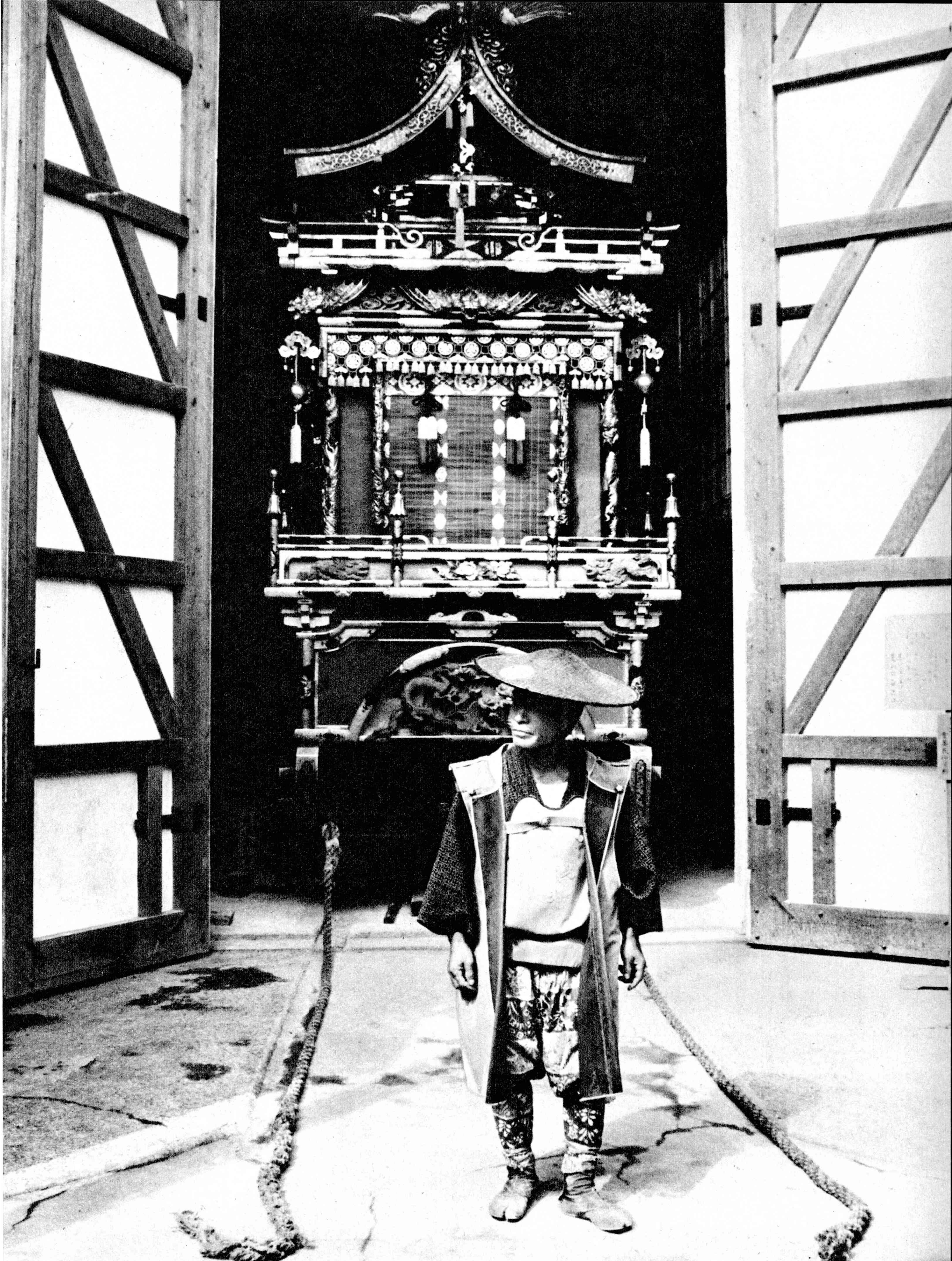
The Nissan racer turned in the following average speeds for the seven distance/time categories in which it had challenged existing international marks: 256.09 km/h for 50 km; 255.37 km/h for 50 miles; 254.67 km/h for 100 km; 252.44 km/h for 100 miles; 251.99 km/h for 200 km; 251.22 km/h for 200 miles; and 250.98 km/h for one hour.



Nissan R380-II on a speed trial.

Nissan Motor Co. has filed these records with the FIA (Federation Internationale de l'Automobile) for official recognition. The speed trial was held in accordance with the International Sports Code set down by the FIA so that FIA recognition of the records is considered a virtual certainty.

A gorgeous float for the Takayama Festival is preserved in a store-house, jointly managed by townspeople.



Takayama:

MOUNTAIN HAVEN OF JAPANESE TRADITION

None who visits Takayama in the Hida Region can fail to feel peace and serenity. For today when everything old is crumbling, Takayama alone preserves a time-honored existence, polished and refined over hundreds of years. And here still breathes high sense, exquisite form and beauty, which were the pride of age-old Japan.

TAKAYAMA lies in the bosom of mountains, its air clean and fresh. A city with a population of 53,000, it is in the center of the Hida region, located deep in the mountains. Surrounded by the Japan Alps, dotted with high peaks more than 3,000 meters above sea level, the Hakusan and Kiso ranges, the region is situated in about the middle of the Japanese archipelago. There, winter is long with heavy snowfalls. The main industries are agriculture and forestry, especially, timber of high quality.

Culture in Takayama has two aspects. One is rural—simple and robust, befitting a snowy, mountainous country. The other is quite the opposite—namely, an urban culture, which is refined and sumptuous. In other words, they are the farmers' and townspeople's cultures. And these two have combined to create the peculiar charm of Takayama and Hida.

First, let us take a look at the urban culture of the city.

The high quality of Takayama's urban culture astonishes every visitor into wondering how such could have developed and grown so deep in the mountains. And it is characterized by the coexistence of two opposing cultures—that of Kyoto and the culture of Edo (now Tokyo). The reason for this instantly becomes clear if one takes a cursory look at the history of Takayama.

A wooded region, Takayama has from olden times produced a great many skillful carpenters known as "Hida-no-Takumi" (Carpenters of Hida) for their excellent craftsmanship. They were ordered to go to the capital and engage in the construction of shrines, temples and palaces for a year in return for tax exemption. This system lasted from the Nara Period to the Heian Period (8th to 12th century), and carpenters, sometimes numbering upward of 100, went to the capital. They acquired new techniques and culture in Nara and Kyoto, and implanted them in the Hida region. This explains why Takayama, though a remote town in the mountains, has long been linked with the culture of Kyoto and Nara, both ancient capitals.

Toward the middle of the 8th century when Buddhist culture prospered in Nara, "town-making" made progress in Takayama, and the *kokubunji* (state-established provincial temple) was built. But it was still a tiny community in comparison with Nara, then the capital of Japan. In 1585, however, or toward the end of the Sengoku Period(the Age of Civil Wars), Kanamori Nagachika, one of warlords, pacified the Hida region and built a castle at Takayama and the town grew and prospered.

Kanamori built up the town with vigor after the fashion of Kyoto. The Miya River, flowing north to south through the Takayama Basin, was regarded as the counterpart of the Kamo River in Kyoto. The vast area west of the river was used as farmland, while the land to the east unfit for farming, was earmarked for residential and commercial districts. Streets were so arranged as to form a checkerboard—an exact replica of Kyoto. Temples were assembled on the eastern hills. The Kanamoris governed Takayama for six generations spanning a period of 107 years. Vigorous efforts to develop Takayama went ahead. New rice paddies were created, mines were developed, and afforestation made marked progress. Takayama thrived while Kyoto-style culture settled in the region.

In 1692, however, the Tokugawa Shogunate, then in financial straits, had an eye on the prosperous Takayama. It banished the Kanamoris, the governing family, to a remote, undeveloped area in the Tohoku (northeast) district of the country, and placed Takayama under the direct rule of the central government, then in Edo. *Jinya*, the local agency of the Shogunate, was set up in Takayama, and officials, dispatched from Edo, started to rule the area. This lasted for 177 years until the Meiji Restoration. So Takayama was linked directly with Edo both politically and economically. The town thus severed its cultural ties with Kyoto and came under the influence of a totally different culture in Edo.

After being placed under the direct rule of the Tokugawa Shogunate, Takayama continued to thrive. The townsfolk enjoyed an affluent life, and wealthy merchants appeared. In those days of feudalism, however, even travel was strictly limited. Therefore, merchants poured their wealth into the arts and crafts or festivals. So their wealth and the techniques of "Hida-no-Takumi" plus the tradition, fostered from the days of the Kanamoris' rule, combined to enrich the culture of Takayama far beyond the level of a provincial town. Moreover, its culture was created by merchants and other townspeople themselves, and not by the rulers holding political power. This explains a unique atmosphere of familiarity which still pervades Takayama.

With the Meiji Era after long years of feudalism, a whirlwind of westernization raged throughout Japan. But Takayama's culture and tradition escaped destruction. This was probably because the town was relatively inaccessible. (It was not until 1934 that a railroad to the city was built—or far late compared with other towns.) More than anything, however, the townspeople obviously could not allow themselves to do away with their tradition, because they were so proud of and attached to their own culture built up through a long history and because they were keenly conscious that they were the masters of Takayama's culture.

EAST of the Miya River flowing through Takayama, rows of houses built more than three centuries ago still retain the beauty of olden times. Low eaves and delicately latticed windows of these houses will lead one into an illusion of walking the old streets of Kyoto. But they are more than a simple imitation of Kyoto. Once inside through a narrow entrance, one notices an abundance of simple strength—peculiar to houses in Hida—permeating every corner of the house in sharp contrast with the delicate grace of the exterior. Pillars are solid and thick, but ensure a noble harmony. There is not a single element of disharmony. You never fail to feel relieved and refreshed. The beauty of timber is brought into full play. Rows of houses in Takayama represent a refined combination of the senses of Kyoto and Hida. There you can see the supreme art of "Hida-no-Takumi."

An exquisite harmony between clear streams and old houses exudes a graceful atmosphere. And in these houses, the townsfolk still live a traditional life. It is a life full of sedate emotions fostered through a long history, a Japanese-style life in the true sense of the term, a life in which *sado* (tea ceremony) and *ikebana* (flower arrangement) and traditional festivals can have their appropriate, right niches—in other words, a good old life that is gradually disappearing from today's Japan.

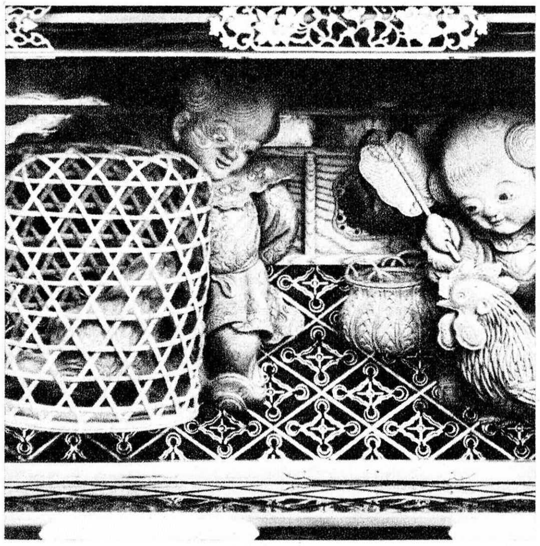
The culture of Takayama townsfolk is typically manifested by the Takayama Festivals held April 14–15 and September 14–15 every year. On the festival day, 23 gorgeous floats, drawn by a great many people clad like those of the Edo Period, parade along the streets to the strains of *gagaku* (ceremonial music). The spectacle fascinates onlookers, taking them back into the world of several centuries ago. Gold is used in profusion in the festival floats marked by richly colored carvings. This is in contrast to Takayama's houses of Kyoto style, which make the most of the texture of wood. It indeed represents the sense of Edo. The festival floats of Takayama never fail to remind one of the Toshogu Shrine at Nikko, one of cultural monuments of the Edo Period.

At present, it would cost as much as 300 million yen each to make these floats which have been the common property of the townspeople from ancient times. Each *machi* (lowest administrative unit) owns one float and keeps it in the jointly managed storehouse. Therefore, the festivals are joined by all the townsfolk. The parade of the floats reminiscent of the Toshogu Shrine against the background of staid Kyoto-style houses—this is what you can expect to see only in Takayama. **(Continued on Page 17)**

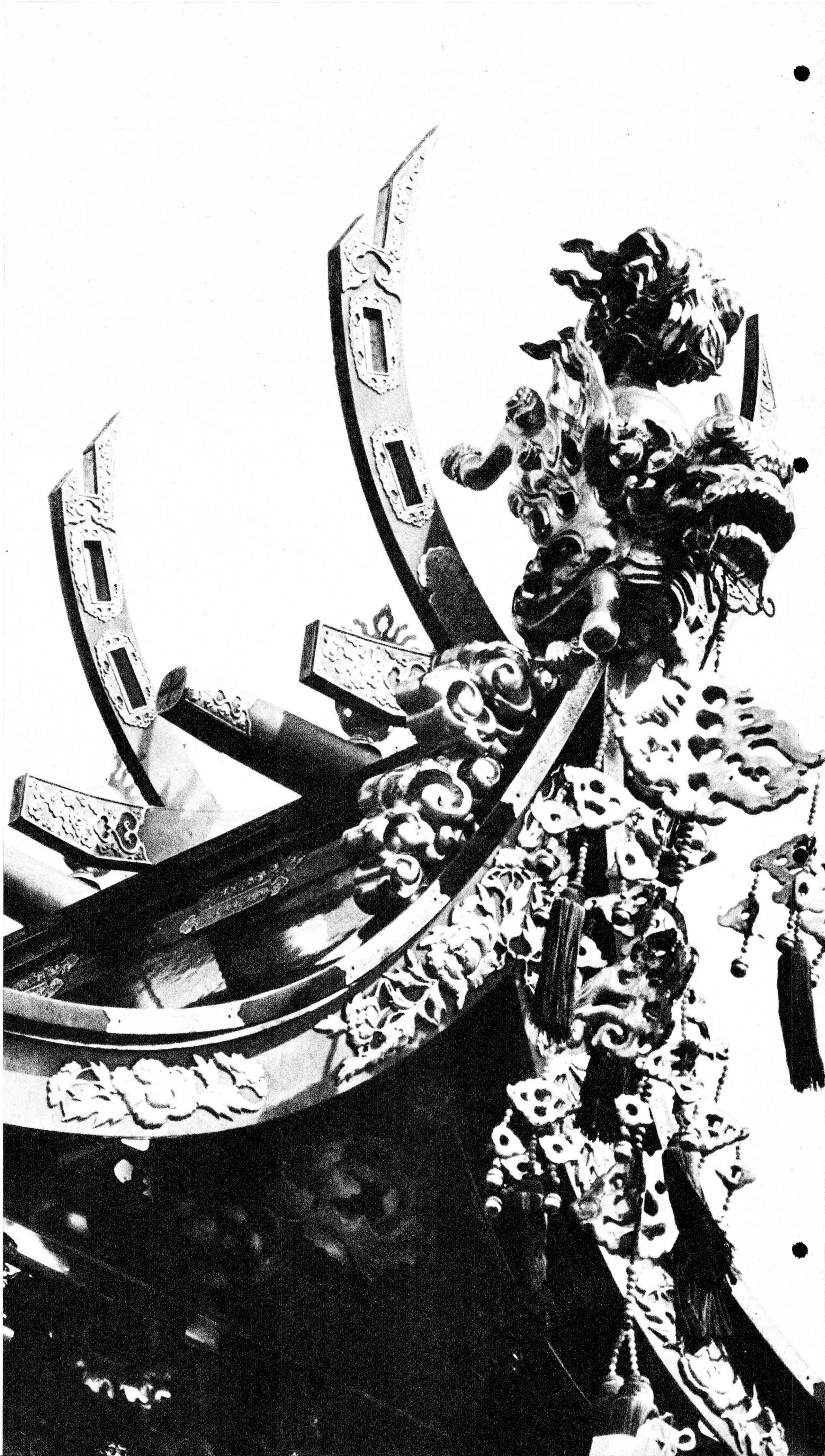


Inside the House of Yoshijima, one of the most excellent examples of a rich merchant's house in Takayama.





On festival days, 23 floats drawn by a great many people clad in the style of the Edo Period parade along the street of Takayama (top photo). Elaborately decorated roof (right photo) and the exquisite and somewhat grotesque carvings (above photo) of the Kirintai Float, the most luxurious of all festival floats, always recall the Toshogu Shrine in Nikko. The festival float, representing the sense of Edo culture, against the background of staid Kyoto-style houses—this is what can be seen only in Takayama (color photo).

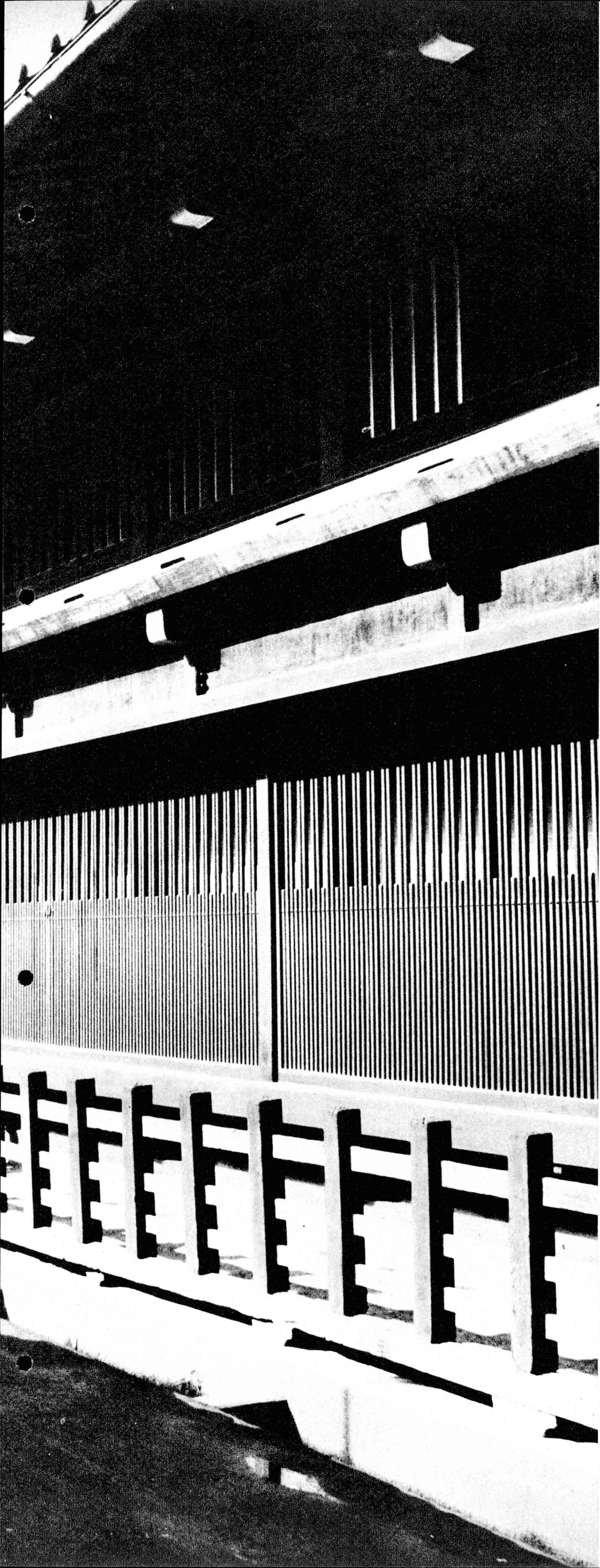


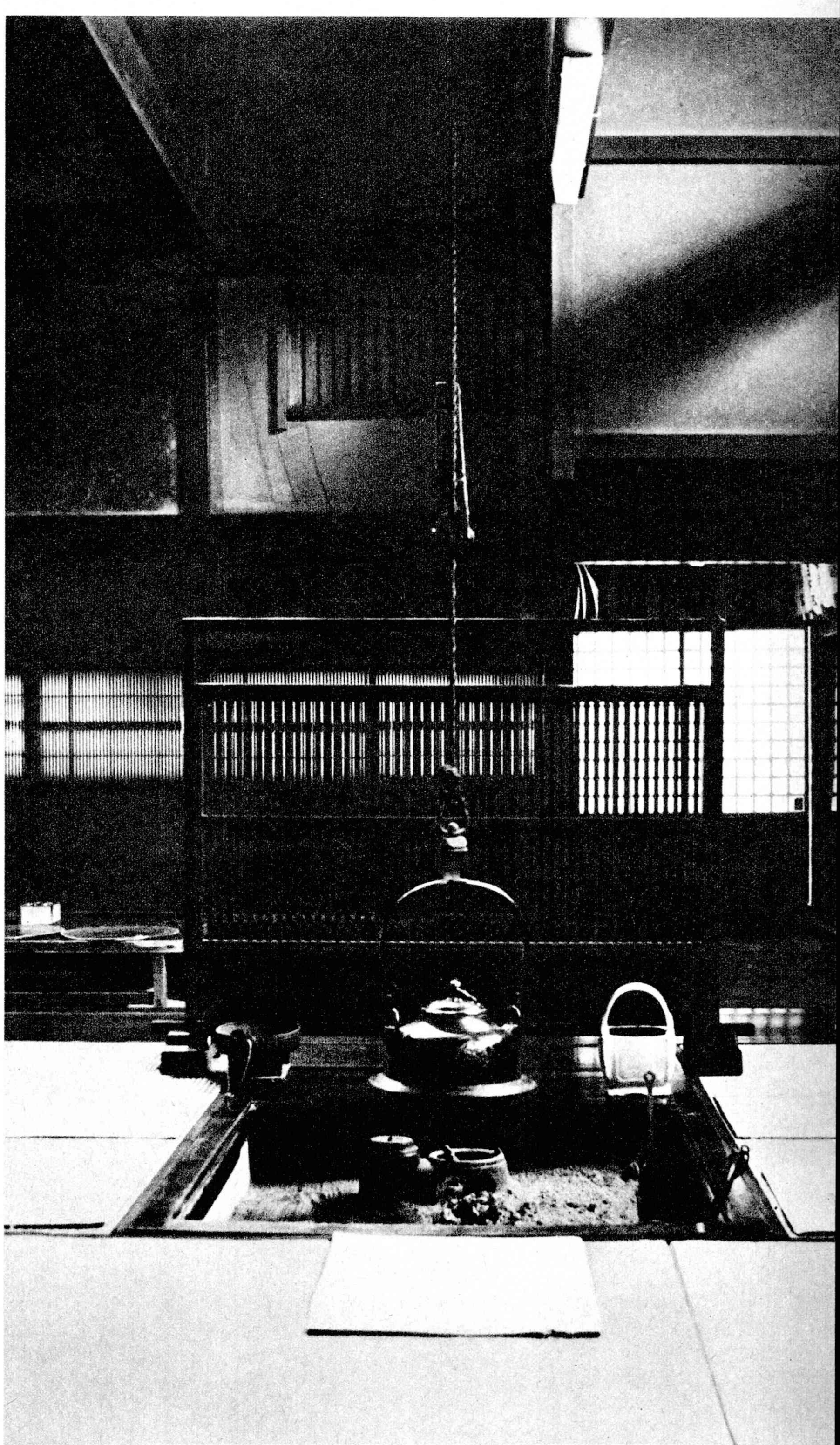




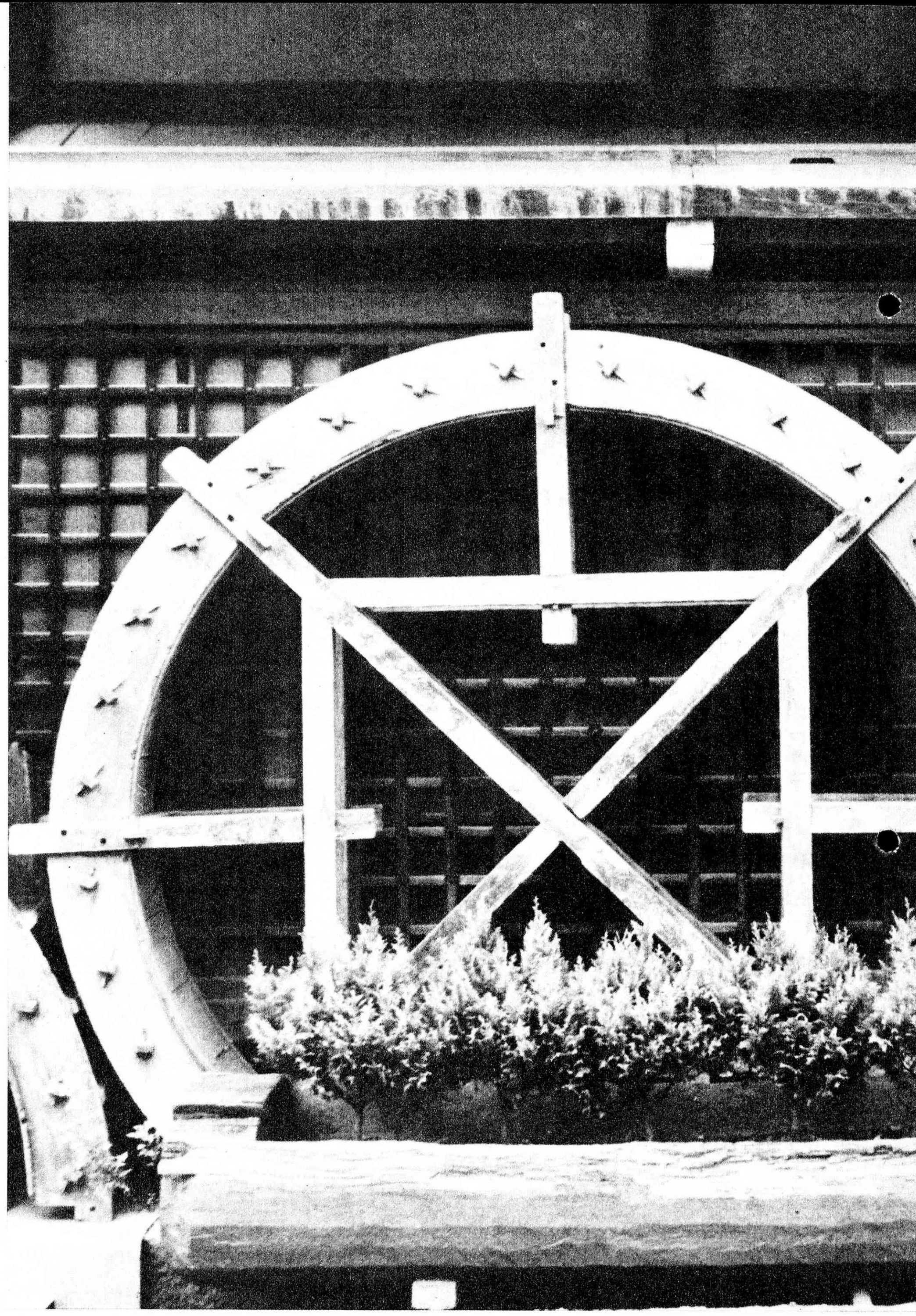


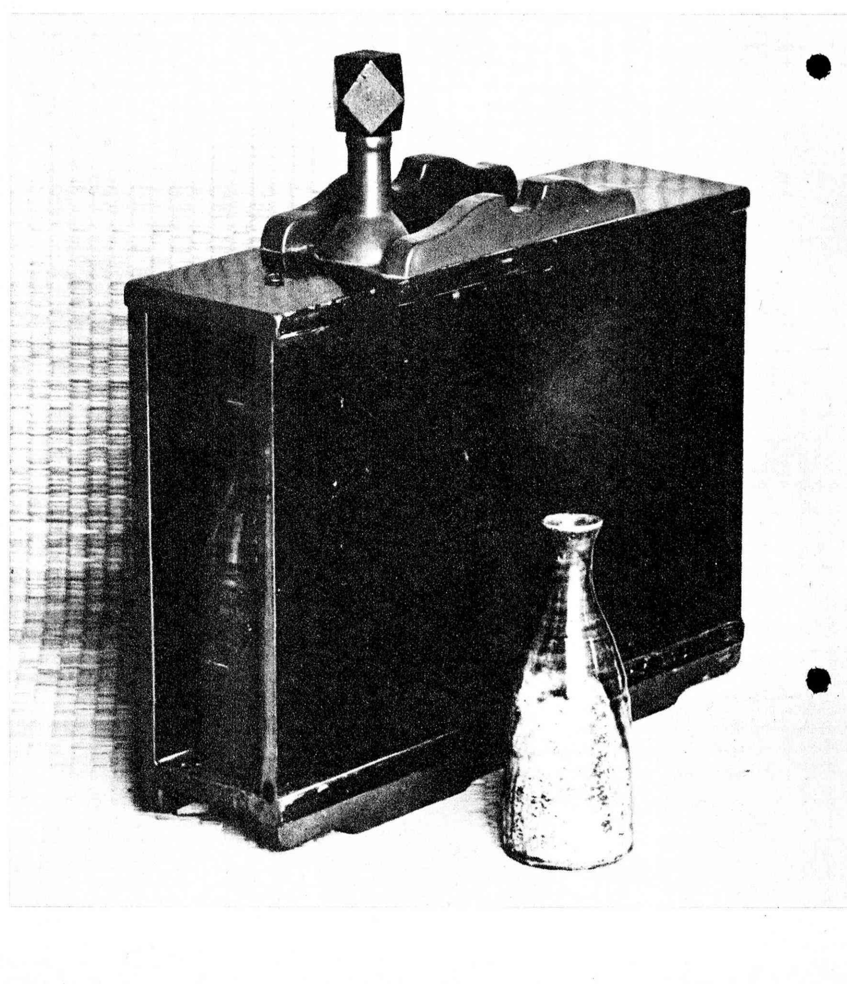






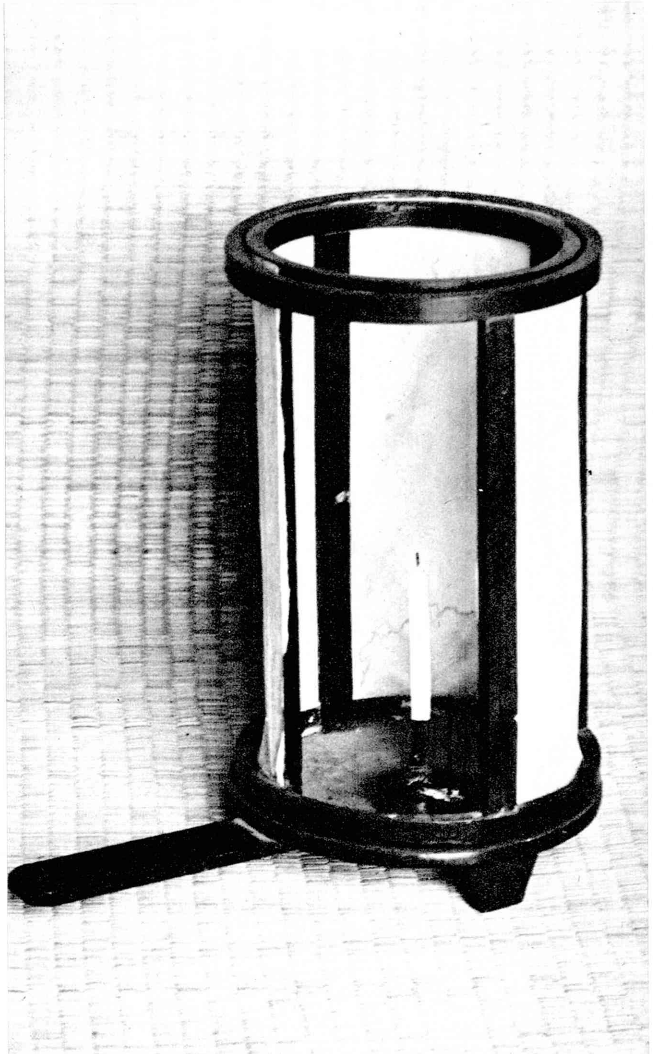
Left above: Entrance of the House of Yoshijima which is now the commercial museum of Takayama City. Left below: A time honored merchant's house in the city. Middle: The delicately latticed windows of the House of Kusakabe which, together with the House of Yoshijima, represents the excellency of the wooden houses of Takayama. The house, rebuilt in 1879, is now used as folk craft museum. Above: Interior of the House of Kusakabe.







Takayama is a mecca for handicraft lovers. In curio shops (left photo), you can find various age old folk crafts of this highland city.







Unique folk crafts and industrial art items are great attractions for tourists. Far left: A wooden bottleholder. Left: A water-pail of "Shunkei-nuri" lacquerware. Far above: A paper covered lantern used in olden days. Above. A lipped bowl.



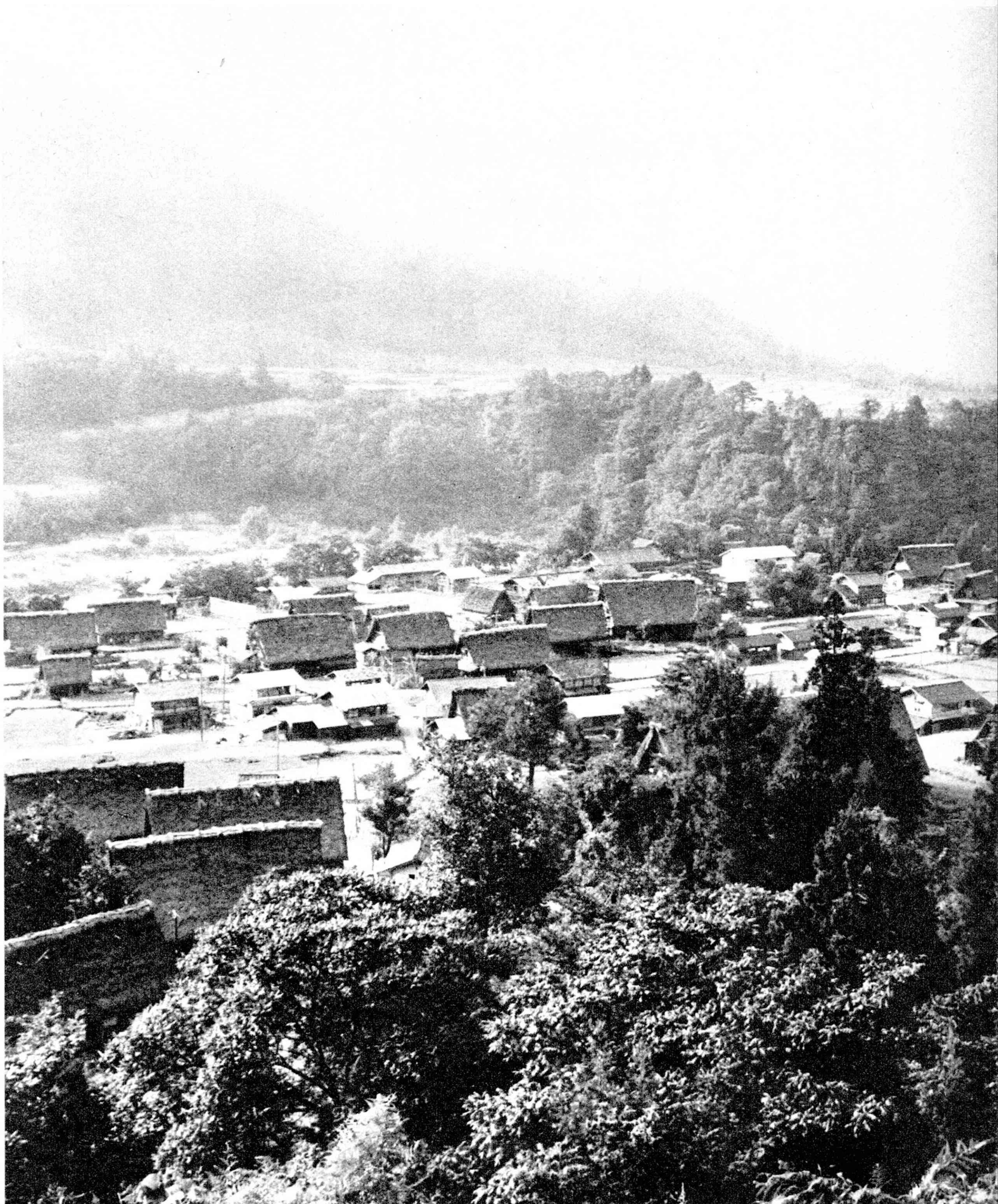
IF the refined latticed-windowed houses and gorgeous floats are called the representative of Takayama's urban culture, the Buddhist images of Priest Enku and farm houses of *gasshozukuri* style (principal rafter) may well be termed characteristic of Takayama's rural culture.

Farm houses of *gasshozukuri* style are located in an area called Shirakawa-go, which can be reached in about a two-hours drive. It is a small community in a valley, which is said to have been built by refugees of the Taira clan—once the rulers in Kyoto—about 800 years ago after being defeatd by the Minamoto clan. As the land for cultivation was very small and the community was completely separated from other districts, it was impossible for sons and daughters to build separate houses and become independent after marriage. This led to a system of big families living under the same roof. This area is also known as the most snowy in Japan. In winter, the snowfall reaches as high as four meters.

The *gasshozukuri* house is a giant three or four-story structure that can contain a big family and at the same time, resist the heavy pressure of snow. No such similar structure is to be seen in other parts of the country. This unique house has a very reasonable structure and a peculiar exterior beauty. Highly appreciated even by present-day architects, it is affecting modern architecture in various ways. Furthermore, since the residents of Shirakawa-go lived on a self-supply basis for many years, they have unique folk craft items and tools, which are also a big attraction for tourists.

Outside the house-lined streets of Takayama City, there is a vast expanse of rice paddies leading to thickly wooded mountains. And several temples in the bosom of these mountains are the treasure houses of Enku's Buddhist images. Priest Enku (1628-1695), a native of Hajima, Gifu, became a priest at the age of 23. After years of study, he set out on a tour of propagation. He visited remote rural villages far removed from urban culture and preached Buddhism to the farmers. Wherever he went, he carved Buddhist images out of wood. The rough, strong touch made with a hatchet for the carving, the friendly, familiar expression of his Buddhist images, and refreshing force—these are the characteristics of Enku's images. They are completely different in nature from the refined Buddhist images in Nara and Kyoto. His works make us keenly feel the persevering strength of farmers who fight rigorous natural conditions as well as the fervor with which Priest Enku propagated Buddhism.

Color page: A four-storey "gasshozukuri" style farm house in Shirakawa-go.



Many "gasshozukuri" style farm houses remain in Shirakawa-go. In winter, the village is covered with heavy snow often four meters in depth.

Enku's Buddhist images are found in various parts of the country. But those found in the Takayama district are highest in quality, since Enku lived there when he became most mature both spiritually and technically. The reputation of Enku's Buddhist images has mounted recently not only in Japan but also abroad. And this has assumed the proportions of a boom. An increasing number of visitors to Takayama go there for the express purpose of appreciating the priest's carvings. His works have a fresh sense that cuts into the minds of those who are dissatisfied with the urban sense.

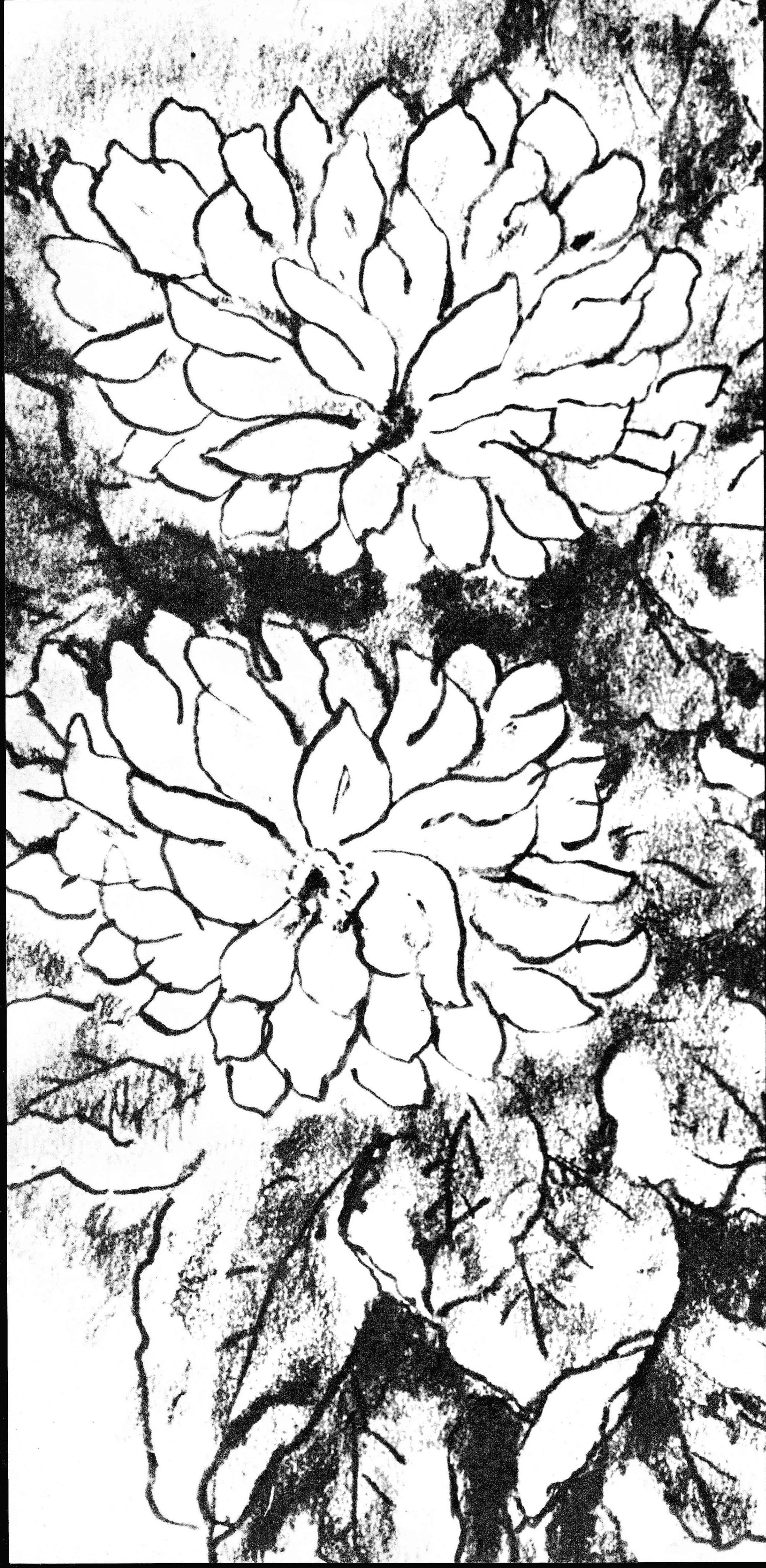
To enjoy the best of Takayama's culture, one should better appreciate both its urban and rural cultures. But if time is limited, one can see Enku's wood carvings and the *gasshozukuri* house even in the city. That is, at the Folklore Museum in Takayama City where there is a *gasshozukuri* house which was moved from Shirakawa-go. As for Enku's Buddhist images, there can be seen at another folk art museum in the city.



Opposite page: A farm house in the suburbs of Takayama. Near such a farm house as this, many weather beaten Buddhist images carved on stone by nameless masons in the past stand impassively (above photo). Right: a work by Enku, a Buddhist priest and sculptor of 17th century. Many of Enku's Buddhist images are preserved in Takayama Municipal Folklore Museum and temples in the vicinity of the city.







The Amazing Blind Painter:

TOSHIYUKI SUZUKI

*Left: Suzuki's **pencil picture** "Dahlias." It is hard to believe **that this is a** work of a totally blind man. Right: **The incredible** blind painter Toshiyuki Suzuki. **He** is a man who realized what was **believed** to be impossible.*

HAVE you ever heard of a totally blind man who paints concrete and colorful objects on canvas? It is hard to believe that such a man exists, but Toshiyuki Suzuki is just such a person. In other words, Suzuki has broken all precedents and has turned what had been practically impossible into reality.

Just as the immortal Beethoven, who had been stricken with deafness, composed splendid music despite such overwhelming handicap, Suzuki, who has lost his eyesight—the most important sense necessary for a painter—was not daunted by his terrible misfortune and has created brilliant paintings with unique methods he devised all by himself.

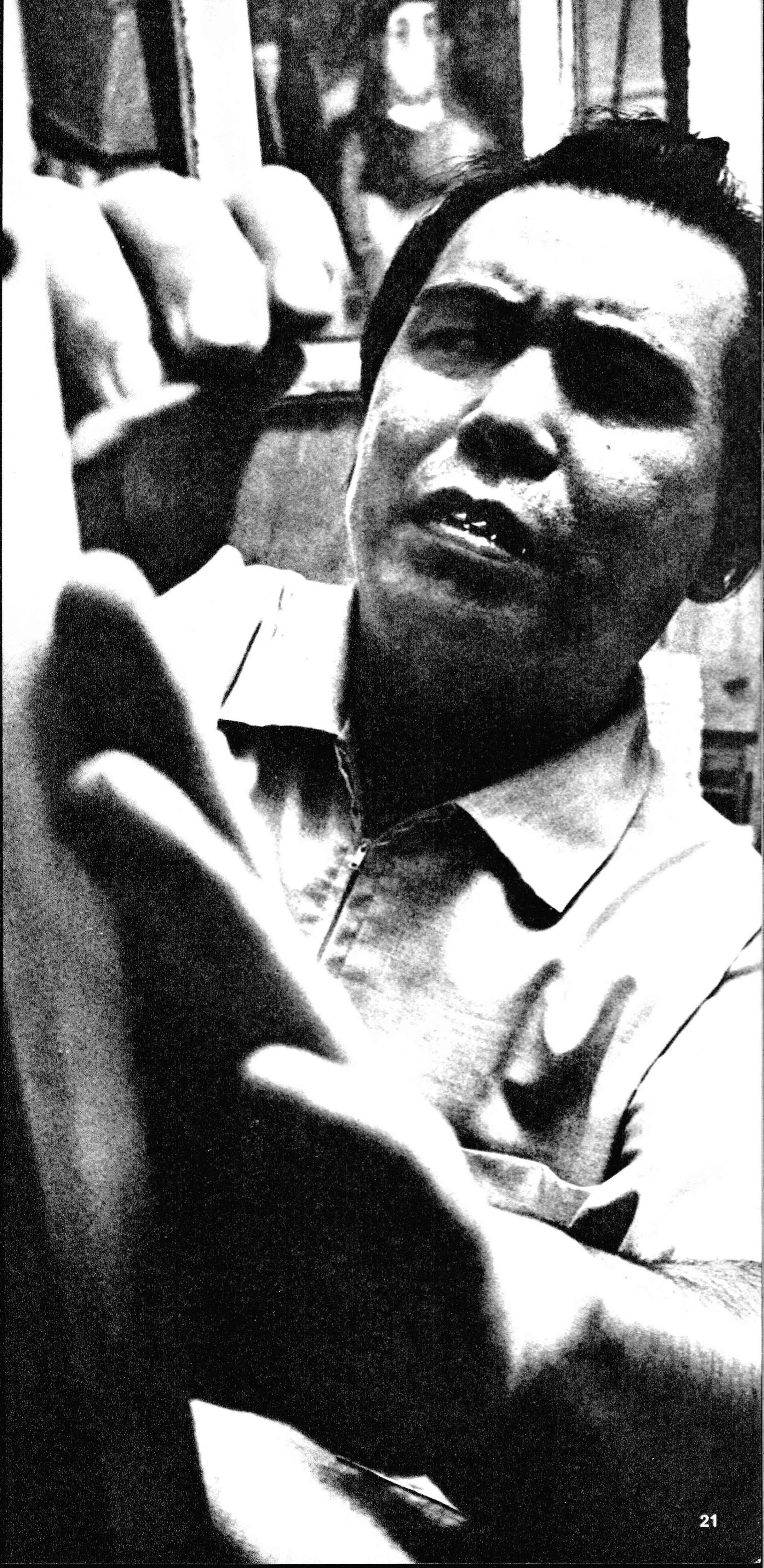
The year before last, when Suzuki opened a one-man art exhibition and made his debut as a painter, those who viewed his works could hardly believe that they were done by a man bereft of his eyesight. "Are these really the works of a blind man? Is Suzuki really totally blind?" The viewers exclaimed when they saw his works. In fact, anyone who viewed the paintings of Suzuki without previous knowledge would no doubt think that they had been done by a painter with perfect vision because the accurate composition of his paintings which are rich in color, can hardly be expected to have been created by a blind person.

Suzuki is often called a "miracle painter." And this is no exaggeration because there has been no other recorded case in the world of a totally blind person, who has created colorful and concrete paintings.

How was Suzuki able to succeed as a painter? How did he complete his unique method of making dessins and coloring them through the feelings of his finger tips alone? At his atelier in Kanuma City, near the famous Nikko National Park, Suzuki related his upbringing and his opinion on art as follows.

"I was born in Ueno, Tokyo, in the year 1919. At the age of two, I caught the measles and finally lost the sight of my left eye. A person does not remember the days when he was two years old. Consequently, I may be said to have been born without sight in my left eye. I underwent an operation and fitted my blindeye with an artificial one, but during my childhood days, my left eye was crushed and you may visualize what a terrible sight I presented then and how ashamed I felt when people stared at me.

"But I was full of fight and a boy of considerably strong will. Whenever I grappled with my schoolmates during my elementary school days, I do not recall having lost any wrestling match. I was also the first in my class during the six whole years of primary school and when graduation day came along, I finished *summa cum laude* and was selected to read the valedictory speech at the commencement exercises. I believe there are two different types of physically handicapped persons. One is the self-pitying type who never





Above: "With a Mind to Dance." 46 cm. × 53 cm. A piece in pastel. Right: "Chorus." 91 cm. × 117 cm. This is the biggest of Suzuki's oils and took him four months to complete.



seem able to overcome a handicap. The other bubbles over with fighting spirit and is strongly intent on carving a niche for himself in the world despite misfortune. I, of course, belonged to the latter category.

"I was much interested in drawing pictures during my childhood days and those I drew were greatly praised by my teacher. I frequently went on sketching tours of Ueno Park, near where I lived. The only time I was isolated from my fellow human beings was the time I was sketching and painting pictures. This was also the only time I was able to completely forget my ugly face and paint the beauties of nature at my pleasure. I was able to forget everything and enjoy myself thoroughly only when I was drawing pictures. This was indeed a great relief for me.

"It was around this time that an idea began to form in my little mind to become a painter when I grew up. This feeling grew stronger and it finally dawned on me that painting would be my lifetime work and that without painting, I could not continue to live. Only through painting could I, a physically handicapped boy, make a decent life. However, I must admit that even in my childish dreams, I dreamed with sorrow and lonesomeness about how wonderful it would be if I could see with both eyes and how doubly beautiful the views would be.

"During the days when I was burning with desire to continue my studies at former Ueno's No. 2 Middle School and on to Tokyo College of Arts after graduating from primary school, my father suddenly ordered me to forget about entering middle school and succeed him in his work. My father was a rather famous chaser and he was deluged with orders for making brooches and other metal ornaments from department stores. He hoped to teach me the art of metal-carving and eventually succeed him. I had no alternative but to obey my father's orders and began learning the art of metal-carving. However, I still did not give up the idea of going to the Tokyo College of Arts so I enrolled in the night course of Ueno No. 2 Middle School. And whenever I had time, I continued to draw and paint pictures.

"But when I became 15 years of age, another terrible tragedy occurred. I contracted tuberculosis and began to vomit blood. As a result, it became impossible for me to continue learning the art of metal-carving as well go to night school. I was obliged to enter a long period of medical treatment and recuperation. I moved from place to place, from the coast of Chiba Prefecture to the suburbs of the city of Kumagaya in an effort to cure my illness. It was during this time that I was able to wander around the coast and suburbs and sketch and draw picture to my heart's content. It was also around this time that I read profusely. I read whatever books I could lay my hands on, including those on literature, philosophy and the arts. I also published a literary coterie magazine with my childhood friends. I was finally able to cure myself of tuberculosis as a result of painstaking and a long period of medical treatment and recuperation.

"It was the spring of my 21st year when I was helping my father with his metal-carving work and continuing with my painting that the third and most fearful tragedy struck me in full force. One day, when I was painting, the tip of my brush became suddenly blurred. I was astonished and began to wipe my eyes but no matter how much I repeated the action, the blurred tip of the brush did not become clearly visible. At first I simply thought that fatigue had caused a slight blurring of my vision, but the next day and the second day passed without my regaining clear sight. What I could see in the morning, I could not see in the evening, and what I saw in the evening, I could not see the following morning. I hurried to the Tokyo University Hospital and underwent an operation on my right eye, but it was too late. I lost complete vision in that eye and became totally blind. I was filled with grief and self-pity and I really planned to commit suicide because it had now become impossible for me to continue to paint pictures."

THE never-say-die Suzuki finally managed to overcome this mental agony and escape from the spiritual crisis. He decided to become an acupuncturist to make his living and consequently entered a school for the blind. During the war, in 1944, he was attending a school for the blind in Fukushima. It was in this year that his house in Ueno was destroyed by Allied bombing and the family moved to the city of Kanuma, his father's native place. After graduating from the school for the blind, Suzuki returned to his family in Kanuma and opened an acupuncture clinic, which he named "Tenshin Do." His father died soon after and through strenous efforts, he was able to send money to his two young brothers who were attending school.

During these days, Suzuki searched for an outlet for his artistic expression in the form of *haiku* (a seventeen-syllabled verse). Suzuki, who is said to have learned *haiku* poetry when a child, progressed swiftly in this form of artistic expression and his creations became well-known among *haiku* poets throughout the country. He was not only invited to *haiku* meetings, but his acupuncture clinic, the "Tenshin Do" became a virtual meeting place of youths who hoped to study literature.

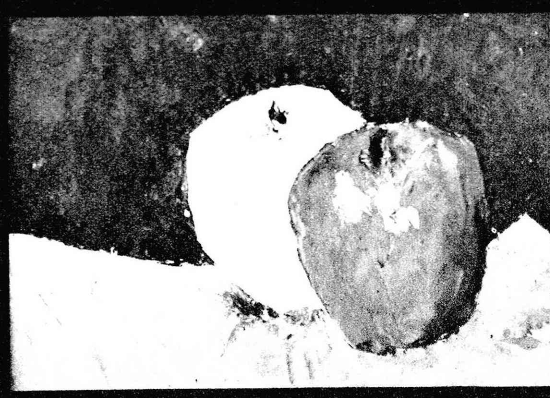
In 1949, Suzuki married Masako, a young girl patient who used to come to his clinic and was literary-minded. There was some stiff opposition to the marriage, but the two overcame all obstacles. Thus, like Suzuki's shadow, the young Masako started life anew with the blind would-be painter and concentrated all her efforts in helping him. Their clinic prospered and the couple were able to live a life of relative comfort.

Although Suzuki shifted from painting to literature, his burning desire to paint did not subdue a bit. But since he was totally blind, it was apparent that his desire would be quite difficult to fulfill. Masako was fully aware of the agony of her husband who was striving to contrive some sort of method whereby he could paint even if he were blind. But she could do nothing about it.

One day, Suzuki's hand unconsciously touched the plasticine lying on the desk of his son Izumi. It was through this tiny incident that Suzuki discovered his present painting method. Suzuki continues with his narrative:

"WHILE I was composing *haiku*, I had the impulse to paint pictures and I really took up brush and paint and did what I could. But the picture I painted was done purely by instinct or sixth sense and since I could not see anything, I could only imagine what the picture was like. In other words, I couldn't know what kind of picture I had painted.

"I thought that this was not true art. A painting can be called true art only when one can recognize what one had painted and improve it by self-reflection. Therefore, I began to search for some method whereby I could recognize what I had painted. The only thing which I could think off for a blind person such as I, was touching the painting. Couldn't I paint through touch? While I was playing around with this idea, my hands touched the soft elastic plasticine on my son's desk. An idea popped up into my head. I would make a number of thin strings from the plasticine and stick them with my fingers



Suzuki's virgin work, "Grasping."

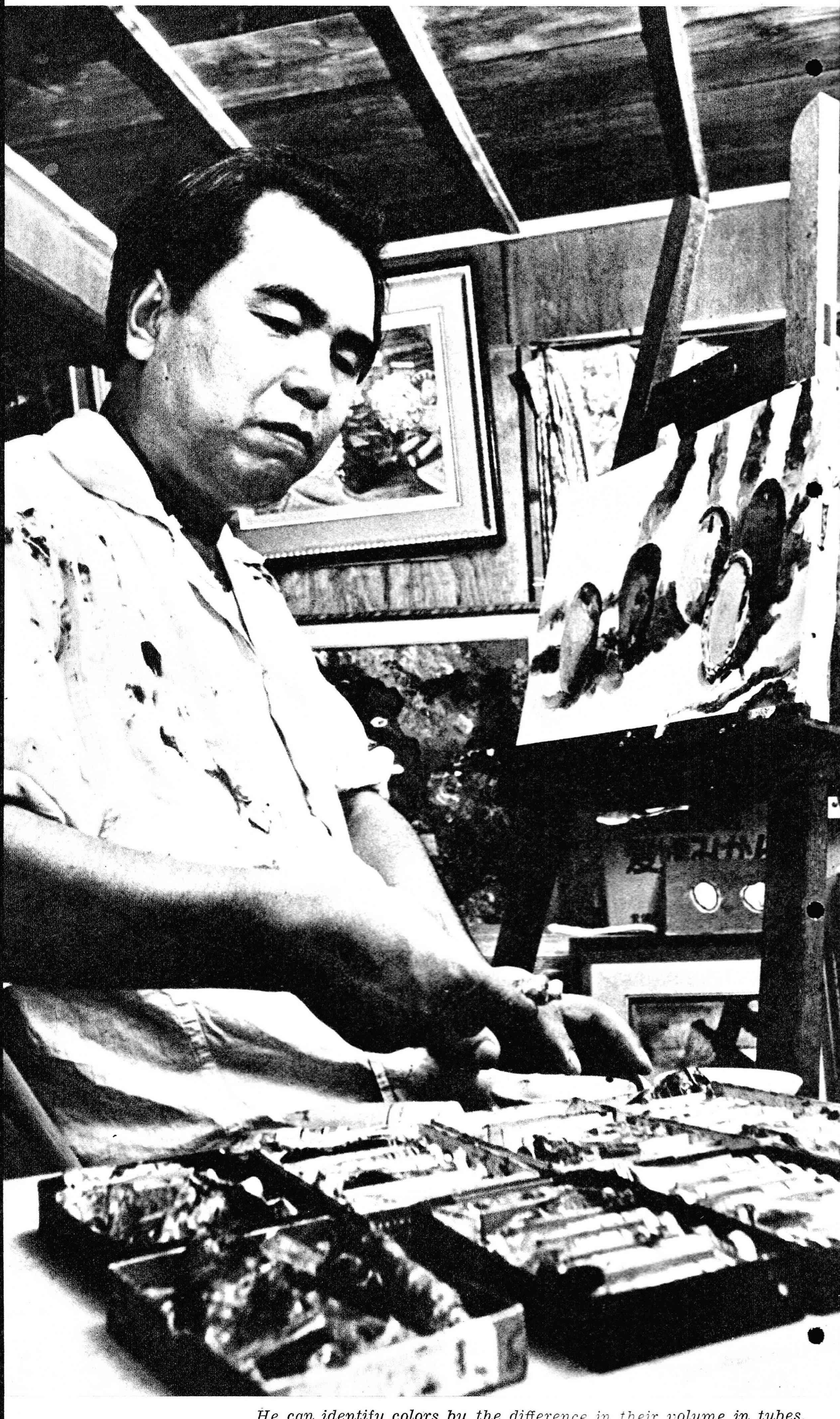
on the canvas and form shapes. In other words, I would use the plasticine strings in the place of a pencil and draw dessins. With the dessins formed by the plasticine strings as a guidepost, I would then paint them with my finger tips and complete a picture. My heart leaped for joy at this idea, which I was sure could be put into practice.

"I told my wife to prepare a piece of paper size 50 cm × 40 cm. However, when I touched the paper with my hands, I found it to be of infinitely large size and it was impossible to paint the picture I had in my mind. I was cowed by the feeling of the great size of the paper and terrified. It seemed to me that everything was hopeless, that it was impossible for a blind man to paint pictures. It was then that my wife said that the problem was in the size of the paper and advised me to use a smaller piece. She then cut the paper in half, but even then, I found it impossible to transpose the picture in my mind on the paper. My wife then cut the paper into a smaller piece—as large as a postcard. Suddenly, the picture of two apples which was in my mind seemed to fit exactly in the postcard-size paper. I immediately placed strings of plasticine on the paper and following the lines of the strings, painted with the tip of my index finger on the left hand.

"When I heard my wife exclaim that I had done a wonderful job, tears began streaming down my cheeks in sheer joy. My wife and I were awake the whole night talking about my success. I named this virgin work "Grasping" because it was the first time in more than 20 years since I became totally blind, that I had grasped a method of expressing my feelings on canvas.

"Since grasping this method of painting, I am spending the daytime at my acupuncture clinic and the night in painting. The things that I have seen until I was 21 years of age are still alive in my memory. In addition to this memory, my human desire and will for expression have created various colors and lines which form a picture in my mind. This picture takes on actual form when I stick the thin strings of plasticine on the paper and with my finger tip, I paint the colors on the dessin. It is said that a man loses the sense of color several years after he becomes blind, but my case is different because I have continued to paint pictures in my mind for many years after losing my vision and my memory of colors is still fresh. My pictures are all concrete paintings because this is my definition of art.

"I believe that art must start with a complete recognition of objects. The first step is to accurately recognize a round shape as round and a rectangular shape as rectangular. As long as one starts from this point, deformed



He can identify colors by the difference in their volume in tubes.







Far above: With a sensitive touch, he sticks plasticine strings on the canvas. Left: Then he paints with the tip of the index finger of his left hand, following the lines of the plasticine. Above: He uses small dishes instead of palettes.

lines or shapes have their own beauty and value. However, if one doesn't have an accurate recognition from the start of one's work, it cannot be called art in the true sense of the term. In my case, I cannot simply discard this recognition just because I am blind. I am often asked by people to paint pictures of the world peculiar to blind persons, but I have refused to comply with such requests. This is because such work cannot be called real art, although it may satisfy the curiosity of persons with vision."

SUZUKI opened his first one-man exhibition in December, 1965 in the city of Utsunomiya, Tochigi Prefecture. People who were struck by the excellence of his works had formed a patrons' association to support the blind painter in opening the exhibition which proved a huge success. During the three days of the exhibition, more than 10,000 persons crowded the hall. Thus, the childhood dream of Suzuki to become a painter had finally materialized. In March this year, Suzuki opened his fifth one-man exhibition in Tokyo, thus consolidating his status as a full-fledged painter. Ever since he created his original method of painting seven years ago, he has completed 70 oils, 50 pastels and many pencil drawings.

Up to the present, Suzuki had spent the majority of his time at his acupuncture clinic and painted only in his spare time, but he says that from now on he will spend all his time concentrating on painting. Artist Suzuki has a robust physique, standing 175 centimeters tall and weighing 80 kilograms, and like the eternal shadow, his wife Masako is always near him. If it hadn't been for Mrs. Suzuki's dedicated devotion to her husband, Suzuki would probably not have succeeded as a painter. If she had not cut the paper into small pieces and given them to him, Suzuki would probably have given up painting long ago. It was also Masako, who read newspapers and books to her husband in order to keep him well informed of the happening of every day.

"There is no doubt that these paintings were done by myself, but the one who made it possible for me to paint them was none other than Masako here. If I hadn't married her, it is quite probable that I would not have become a painter," Suzuki says, with a look of fond love and appreciation toward his wife. Ever since he painted his first work "Grasping," Suzuki has narrated his thoughts concerning his paintings to his wife, which she has patiently written down in a diary every night. There are 30 notebooks filled of such thoughts. (Masami Suzui)



If he hadn't married Masako, Suzuki would not have become a painter. Like the eternal shadow, she is always at his side.



Under the rule of Enryaku, the 13th, Kyoto flourished for 1,075 years (794 B.C.) when Emperor Kwammu proclaimed it as the capital of Japan. He left tangible imprints, in that, fine examples of architecture, sculptures, landscaped gardens, paintings and works of art are praised by connoissers even today. Customs, rituals and festivities observed by the citizens are also traced to that era. Local industries that have been carried on for centuries originated during his reign.

The sharp contrast of Kyoto's four seasonal changes and the very essence of Japanese culture have fused harmoniously resulting in contemporary Kyoto . . . a subdued city of the bygone days revered by tourists. Last year, more than 250,000 foreign tourists visited Kyoto and the number is increasing each year.

Kyoto opens its arms to welcome the visitors to see and feel its ancient city which have in many respects remained unchanged for thousands of years. The old and narrow back alleys, the gnarled trees in the parks, the weatherbeaten temples, the staid shrines . . . all exude a sense of tranquillity. Kyoto a religious city, calm and unhurried, attracts and grips the heart of every tourist with its cultural heritage. Kyoto, dedicated to international peace and brotherhood has no equal . . . nowhere in the world.

Tokyo's Unique TV Station At Nanzan Primary School



The members of a team for the weekday exchange duties in turn. The boy standing acts as a director today and may adjust the mixing machine next week.

A doorplate announces "Nanzan Broadcasting Station (NHC)." Inside, you see a waiting room in front and a mixing room on the left. Adjacent to the mixing room is the studio. Posted in front of the mixing machine are three little figures looking into the studio through a glass partitioned wall. In the studio, a cameraman setting industrial TV camera to the title board pays close attention to the participants in the TV program. About 20 participants, ranging from first to sixth-graders of Nanzan Primary School, are calmly watching the announcer in the mixing room, some standing on the dais and others seated. And now, everything is ready for the start of the TV program "Forum of All."

The 15-minutes program "Forum of All," starting at 8:35 a.m. every Saturday, is joined by the largest number of pupils in some way or other. The subject of discussion is "This Month's Goal," or some approaching school event, such as a field day, other event concerned with school life.

"Today's theme is 'play.' What kind of play are you taking part in? Well, how about you?" The moderator, a sixth-grade girl, speaks clearly. And the pupil specified is equally articulate. The cameraman also displays great skill, taking close-up shots sometimes and then changing angles. The program is carried by wire to all classrooms, each equipped with a TV set. After the program, each class holds a discussion on the same theme for about 20 minutes. Then the representatives of all classes gather in the TV studio to report on the conclusion reached by each class and hold another round of discussion. This session is also carried by TV to all classrooms. "Forum of All" is thus a product of positive participation by all pupils.

Nanzan Primary School in Minato Ward, Tokyo, greets the 70th anniversary of its founding this autumn. The school, operated by the Minato Ward Office, set about studying audio-visual education soon after the end of World War II. In 1952, it was designated as an "experimental TV broadcasting study school" by the Japan Broadcasting Corporation (NHK). Soon a broadcasting room and studio, complete with all necessary equipment, were built in the school by the ward office.

The broadcasting personnel, that is members of the broadcasting club, consists of 24 fifth and sixth-graders, who are divided into six groups, each taking charge on a particular day of the week. Broadcasting hours are 10 minutes each from 8:35 a.m. and 12:45 p.m. A monthly broadcasting schedule is fixed each month, and consultation between the broadcasting personnel and participants in individual programs is held 10 minutes before the start of each program, which is broadcast live.

School TV programs are roughly classified into two categories. One comprises lectures and stories by teachers and other experts, such as "This Week's School Lunch," "Nanzan News," and "Treasure Box of Stories" (including book reading guidance, notice from the school library and finger-tip doll plays).



Left: *The NHC cameraman is as confident as a professional.* Below: *The director with a headphone talks by signs with the cameraman.*



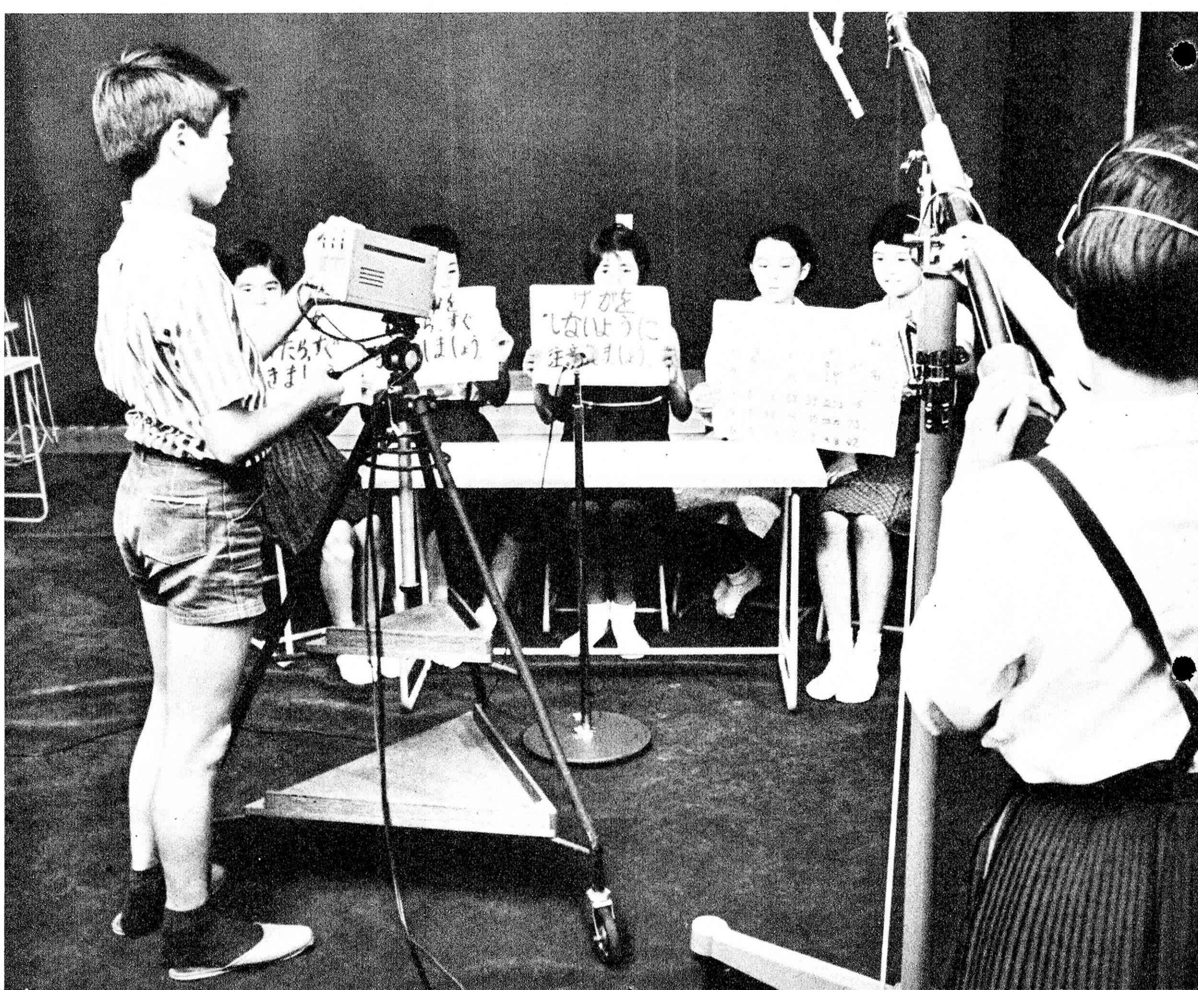
The other is programs marked by the positive participation of pupils, such as "News of Club Activities," "News from Classes," and "Forum of All."

The school TV system of Nanzan Primary School has become so famous both at home and abroad that it is frequently visited by teachers, education officials and other persons. Foreign visitors are sometimes asked to appear on TV and speak of children in their countries. Further, when policemen come to the school to give guidance on traffic safety or when fire station officials conduct evacuation drill, they are also asked to speak over the TV. In this way, pupils are good at arranging alterations in TV programs whenever necessary.

It is now 17 years since full-scale TV broadcasting got under way in this country. In the meantime, the number of TV stations has shown a marvelous increase, while TV has come to be used widely in the educational and industrial fields. Marked progress has also been made in the study and development of audio-visual education. In Japan, there are two TV channels specializing in educational programs—that is, educational TV of NHK and the Nihon Educational Television (NET). This is indeed a rare thing in the world. Teachers of primary and junior high schools and kindergartens rely on TV programs as occasion demands especially in science, social studies and ethics lessons, for which TV education is considered most effective. And it is the primary school TV system that has adopted television in the most positive way in the sphere of education.

"Since we started the TV broadcasting, the pupils' attitude has grown very clear and articulate. They have come to take a positive part in various school activities," says Mr. Takeji Fukuda, principal of Nanzan Primary School. "Because they get used to TV broadcasting through direct participation, they acquire confidence in their ability to run TV programs on their own. So even when the time comes for sixth-graders to leave school, lower-grade pupils can take over the TV business without a hitch."





Right: The Health Club is reporting the results of research on health and diseases of the Nanzan Primary School children.

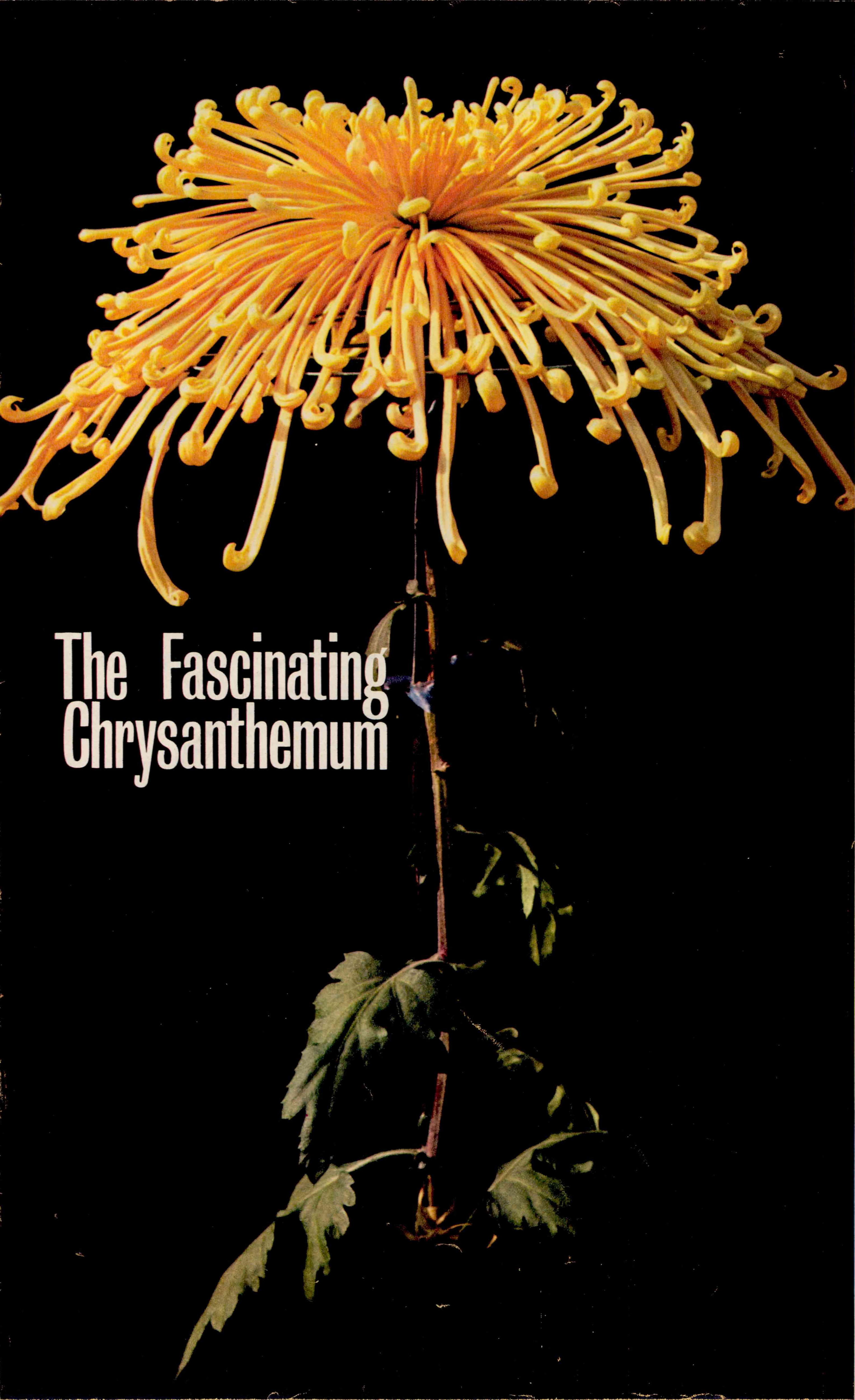


Left: "Forum of All" is also the most effective lessons for developing speaking ability and manners of pupils. Below: The opening announcement of the day. Bottom: A third-year class is holding a discussion after the TV broadcast.



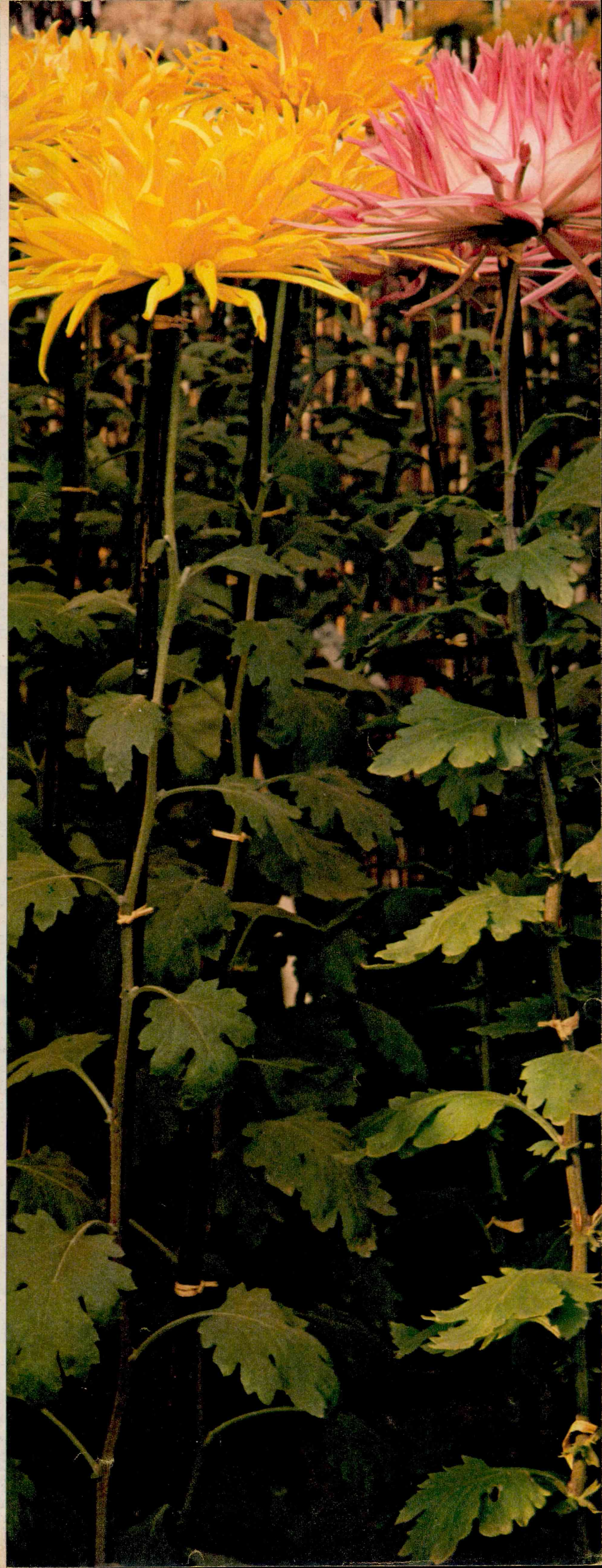


The Fascinating Chrysanthemum











A spider, one of the most popular species among chrysanthemum lovers.



"Edo" type or mobile-petaled chrysanthemum.

CHRYSANTHEMUM A LA CARTE

By MASATSUGI OKADA

From a botanical point of view, the present cultivated chrysanthemum has no parallel in any of the wild species of chrysanthemum extant. It can thus be said that the present cultivated type was the outcrop of the cross-fertilization of several species of wild chrysanthemums in a certain period. There are numerous theories concerning the origin of the cultivated chrysanthemum expounded by such botanists as C. P. Thunberg of Sweden, C. J. Maximoviez of the Soviet Union and Tomitaro Makino of Japan. However, that of Prof. Shiro Kitamura of Kyoto University is generally recognized and accepted today as the most authoritative.

According to Prof. Kitamura's theory, the present day cultivated chrysanthemum is the product of the cross-fertilization of the *chrysanthemum zawadskii var. latilobum* which grew in a wild state from the central part of the Chinese continent through Siberia and the Korean Peninsula, and the *chrysanthemum indicum* which grew in the southern part of China. The cross-breeding of these two types of wild chrysanthemum took place in the eighth century in the Yangtze valley. The cross-breeding was done both artificially and naturally. Whereas the chromosome of the *c. var. latilobum* is n=9 and the *c. indicum* is n=18, the number of chromosome of the present day cultivated chrysanthemum is n=27, indicating that the cross-breeding of the two species had resulted in the increase in the number of chromosomes by nine.

This Chinese-bred chrysanthemum is said to have been introduced into Japan in the reign of the Emperor Kammu around the year A.D. 797. Although there are other theories concerning the veracity of this date, there is no doubt that the Chinese flower was first imported into Japan more than 1,000 years ago. The Manyo Shu (Collection of Myriad Leaves), which was completed around A.D. 770, does not contain a word about the chrysanthemum, but in the Genji Monogatari (Tales of Genji), which was compiled about the year A.D. 1000, a number of references are made to the flower.

It is also said that the first chrysanthemum was introduced to Europe in the year 1688 by a Dutch trader named Jacob Breyne, who took it back to his country from Japan. However, this flower soon became extinct and in the year 1789, it is said that the Frenchman Pierre L. Blancard brought some chrysanthemum flowers to Marseilles from China, which soon spread over Europe. But it was not until 1860, when the Englishman Robert Fortune, who was a plant hunter of the Royal Horticultural Society, brought back some chrysanthemums to his country from Japan, that the flower really spread throughout Europe. It is reported that Fortune was struck with the beauty of the chrysanthemums displayed at the Sensoji Temple in Tokyo, which was quite different from the Chinese chrysanthemums he had seen for such a long time in London.

The first chrysanthemum is said to have been introduced to the American continent around 1820. This was imported from Europe. Some years later, Japanese chrysanthemums also made their way to America. Particularly in the United States, the present American specie of chrysanthemum is said to have been created by cross-breeding the European species (an improvement of the Chinese chrysanthemum) with the Japanese types.

The chrysanthemum was introduced into Japan not as a beautiful flower, but as a medicinal herb effective for prolonging life. It was said that even drinking the dew that collected on the leaves of the chrysanthemum was effective for longevity. This flower also has some good tidings for imbibers. There used to be an event celebrated on the ninth day of the ninth month according to the lunar calendar (between the middle and latter part of October according to the solar calendar) called the Choyo Setsu. On this day, if one puts the petals of the chrysanthemum into a cup of *sake* (rice wine) and drinks it, one is supposed to enjoy eternal youth. This event has fallen out of use today, but it would be a good thing if it could be revived.

Another story extolling the medicinal virtues of the chrysanthemum is that concerning the ladies of the imperial court in the Heian Period (794-1192). The story goes that they used to place pieces of cotton on the chrysanthemum flowers a day before the Choyo Setsu and the following morning wiped their faces as well as their bodies with these which were believed to have the magical properties of removing wrinkles and making one youthful. This custom called *kisewata* is said to have been very popular in the Heian Period.

However, during the latter half of the Heian Period, the chrysanthemum was not cultivated for its medicinal properties, but merely as a flower. During those days, an event called *kiku-awase* was performed frequently before the Emperor. This event included a ceremony where a large number of beautifully cultivated chrysanthemums were displayed before His Majesty and the prizes were given to those judged best. It was like a chrysanthemum contest as we know it today.

But it was in the Edo Period (1603-1867) that the Japanese chrysanthemum saw its most wonderful development and came to take on its present appearance. The Edo Period was an era of nearly three hundred years of peace, and chrysanthemum contests were held regularly in various places. Books on the cultivation of the flower were also published and a large number of new species were bred. Records are still in existence indicating that during a chrysanthemum contest held in the beginning of the 18th century, more than a thousand different species of the flower were exhibited.

The cultivation of the chrysanthemum flower spread like a prairie fire during the Edo Period throughout the country and numerous species which characterized the localities where they were cultivated, made their debut. For example, chrysanthemums cultivated in Edo (now Tokyo) were called Edo chrysanthemum, those cultivated in Kyoto were named Saga chrysanthemum while those cultivated in the Ise region were called the Ise chrysanthemum and so on. These different species of chrysanthemum which strongly characterized the localities where they were created, vied with each other.

The cultivation of the flowers was not for commercial purposes but they were grown as a hobby by amateurs. The famous *haiku* poet of those days, Yosa Buson, wrote the following *haiku* on chrysanthemum cultivators:

"Kiku zukuri, nanji wa
kiku no yakko kana."
(Chrysanthemum cultivator,
art thou a servant of the flower?)

This *haiku* eloquently describes a chrysanthemum addict who spends all his spare time and pocket money to create new, beautiful and splendid species of the flower.

The traditional art of chrysanthemum cultivation in Japan is based chiefly on amateurs who spend their time creating the flower as a hobby and regarded by them is a sort of art. It was through these amateur cultivators that the Japanese chrysanthemum has attained its present beautiful form and color as well as the wide variety of species. Japanese methods of cultivating the chrysanthemum are probably the best in the world.

The cultivation of chrysanthemum in Europe and the United States is quite different from that of Japan. Whereas the chrysanthemum is cultivated by individuals in Japan purely for appreciation, the flower is cultivated by specialists in Europe and the United States and people generally buy flowers from florist shops to decorate their homes. Consequently, the cultivation of chrysanthemum to be sold as cut flower or pot flower, has been considerably more popular in Europe and the United States than in Japan.

Around the year 1920, Japan started to import a large amount of these highly commercialized species of chrysanthemums for cut flower and pot flower purposes. By crossbreeding Japan's original species of chrysanthemums with the foreign imports growers succeeded in creating many indigenous commercial varieties of the flower. In Japan, at present, the cultivation of chrysanthemum for commercial purposes ranks the highest both in quantity and value. In the United States, the cultivation of this flower, together with carnations and roses for commercial purposes, occupies the highest place while in Europe, the chrysanthemum is one of the major flower crops.

The Japanese chrysanthemum, which is cultivated as a hobby, can be divided into three categories—large-sized flower type, medium-sized and small-sized. Large-sized flower type chrysanthemums are cultivated most extensively and among this type is the *atsumono* (incurve), the *atsubashiri* (skirted incurve), the *kudamono* (spider) and the *ichimonji* (large single).

Among the species of the medium-sized flowers are the Edo, Saga and Higo chrysanthemums, but the most charming and representative of these species is the Ise type with its flowing strings of long thin petals. Furthermore, one of the most famous species of the medium-sized is the *senrin-zukuri* type. Some 400 to 800 flowers are grown in the form of a hoop on one plant. This type is also found among large-sized flower chrysanthemums. The unique type of small-sized chrysanthemums is the so-called *kengai-zukuri* (cascade) which gives one an impression of the flowers hanging down from a steep cliff. Small-sized flowers in the form of *bonsai* depicting a huge tree, a rugged mountain and woods and forests, are also characteristic of Japanese chrysanthemum art.

As well known, the chrysanthemum is the family crest of the Japanese Imperial Household. As mentioned previously, the chrysan-



themum has been considered as a noble flower since ancient times and appreciated as such. Ever since the Heian Period, it has been used frequently as a pattern and design for *kimono,* furniture and utensils.

It is said that the chrysanthemum became the crest of the Imperial Household during the Kamakura Period when the ex-Emperor Gotoba (1180-1239) was extremely attracted by the flower and designated it as his family crest. At that time, however, noblemen and *daimyo* (lords) aside from members of the Imperial Family, were said to have used the chrysanthemum as their family crest. It was in the second year of Meiji (1869) that the use of the flower, except by the Imperial Family, was prohibited. At present, the Emperor's family uses a 16-petal chrysanthemum flower as the family crest while other members related to the imperial house use a 14-petal flower.

More than a hundred types of chrysanthemum crests have been used since ancient times in Japan. Crests in the form of the leaves of the chrysanthemum have also been widely used. This fact indicates how much the Japanese people loved this noble and beautiful flower and to what deep extent the chrysanthemum infiltrated into the daily life of the people.

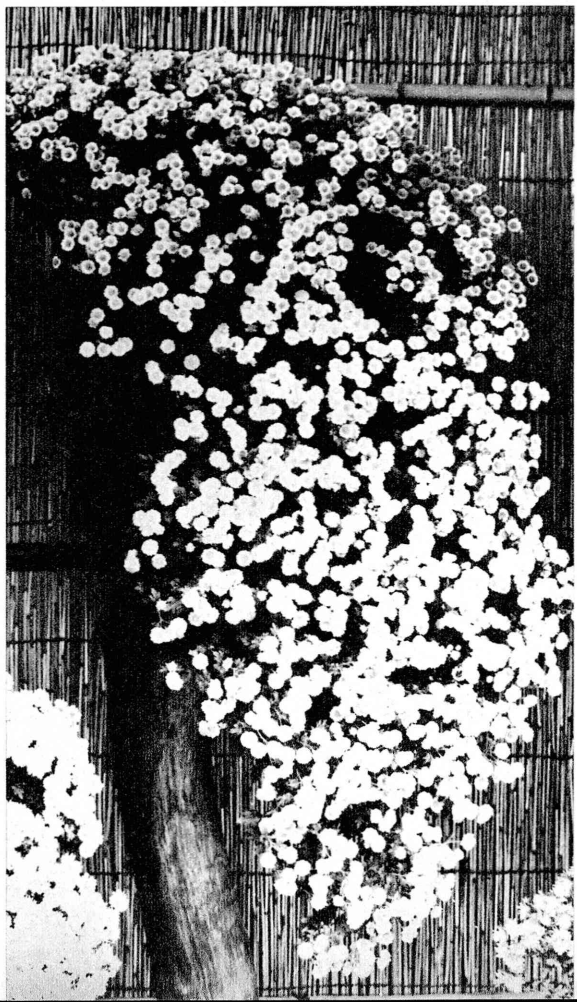
(The author of this article is an assistant professor at Tokyo University of Education and a famous authority on the chrysanthemum).

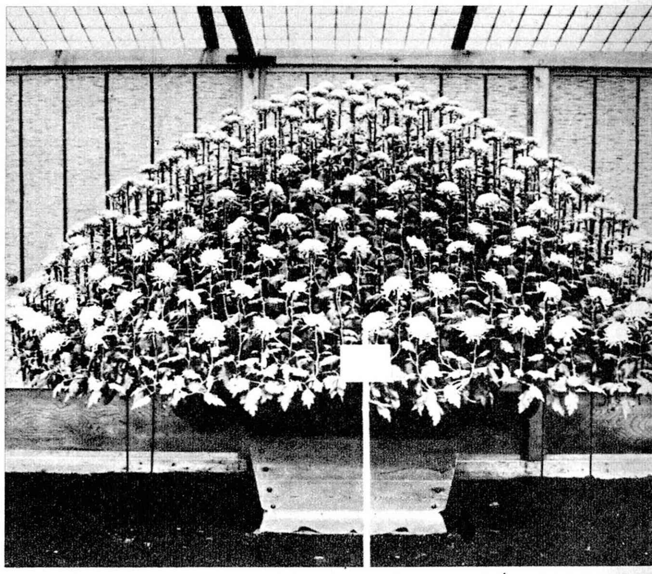


Skirted incurves in full bloom.



"Higo" type chrysanthemums.





Above: "Senrin-zukuri" type. More than 500 flowers are grown on one plant. Left: "Kengai-zukuri" or cascade type. These two types of cultivation are peculiar to Japan.





Hisao Hatano, the king of amateur chrysanthemum growers, carefully watches his "works" which he loves so tenderly.

HISAO HATANO MASTER GROWER OF "KIKU"

October and November are the season for the "kiku"—chrysanthemum when exhibitions and contests are held throughout the country. Displayed at these are numberless varieties whose beauty and elegance make them virtually arts products, attracting thousands of viewers.

Since ancient times, the chrysanthemum was considered as the most beloved of flowers in Japan and its cultivation deemed the supreme hobby. It is estimated that there are approximately two million persons in Japan now cultivating the chrysanthemum as a hobby. There are also about 300 societies of these chrysanthemum lovers, and autumn is the season when these enthusiasts can really display their talents in their creations, carefully developed for a full year to be judged by those thronging the exhibitions.

Hisao Hatano, 40, a public servant employed by the Tokyo District Insurance Bureau, is one of the large number of chrysanthemum enthusiasts. However, he is not a plain enthusiast, because he has received the Agriculture-Forestry Minister's prize, the highest prize to be awarded to amateur chrysanthemum cultivators, for three times in the past. He is, indeed the supreme amateur cultivator of chrysanthemums.

Hatano first started cultivating chrysanthemums nearly 10 years ago, in 1958. One day, when he went to see a chrysanthemum exhibition displaying the creations of members of a chrysanthemum loving society in his office, he was struck with the beauty of the flowers exhibited and resolved then and there to produce them with his own hands. He visited a veteran grower and asked him to teach him how to cultivate chrysanthemums, returned home and planted a flower in a small plot in his garden. One year passed and the chrysanthemums he had cultivated sprouted beautiful flowers. However, they were not good enough to be displayed at exhibitions.

Since then, however, Hatano became a complete slave to the cultivation of chrysanthemums and whenever he had time, would tinker around his garden and attend to his flowers. He dreamed of them even at night. He read all the books available on chrysanthemums and studied the art of cultivation. In the second year, he followed the method of cultivating the flowers exactly as described in the texts. His creations were of course beautiful, but they were not excellent enough to win prizes in contests.

It was then that he became aware of an important thing. A chrysanthemum is a living being and the feeling of the man who cultivates it is definitely reflected on his creation. He began to feel that if he cultivated the flower exactly as taught by the textbooks, his products would not exceed a certain level. In order to create a flower above the average, he must cultivate it in an individual manner and it was his task to discover this method.

In the third year, Hatano, based on his past experience and knowledge, began to cultivate chrysanthemums according to his own methods. In some cases, he even adopted methods which were quite contrary to orthodox ones which had been taboo among other cultivators. That year one of his creations won a prize in a contest held at Hibiya Park in Tokyo. This chrysanthemum contest is held annually from November 1 to 23 and is the most authoritative of its kind in the country.



Hatano tends new shoots before planting.

With his confidence highly boosted by the prize, Hatano concentrated all his energy in the cultivation of the flower. He was, indeed, so zealous as to astound his neighbors. He analyzed what he should do from the time the buds of the flower appear down to when the flowers start blooming and wrote down on the calendar what should be done at different stages of the growth. He allotted all the 20 days of his paid vacation to the cultivation of the flowers, and these were timed with his chrysanthemum cultivation schedule.

Even on week days, Hatano would get up at the break of day and attend to his chrysanthemum beds before starting off to work. When he finishes work at five o'clock in the evening, he goes straight home to tend his flower beds with loving care. At night, when some bright idea pops up in his mind, he gets out of bed and tinkers with his flowers. Whenever a typhoon draws near, he quickly place his approximately 60 pots of chrysanthemums in his house to keep them safe from damage. All his energy and time, aside from the spent at his office, are concentrated in the cultivation of chrysanthemums.

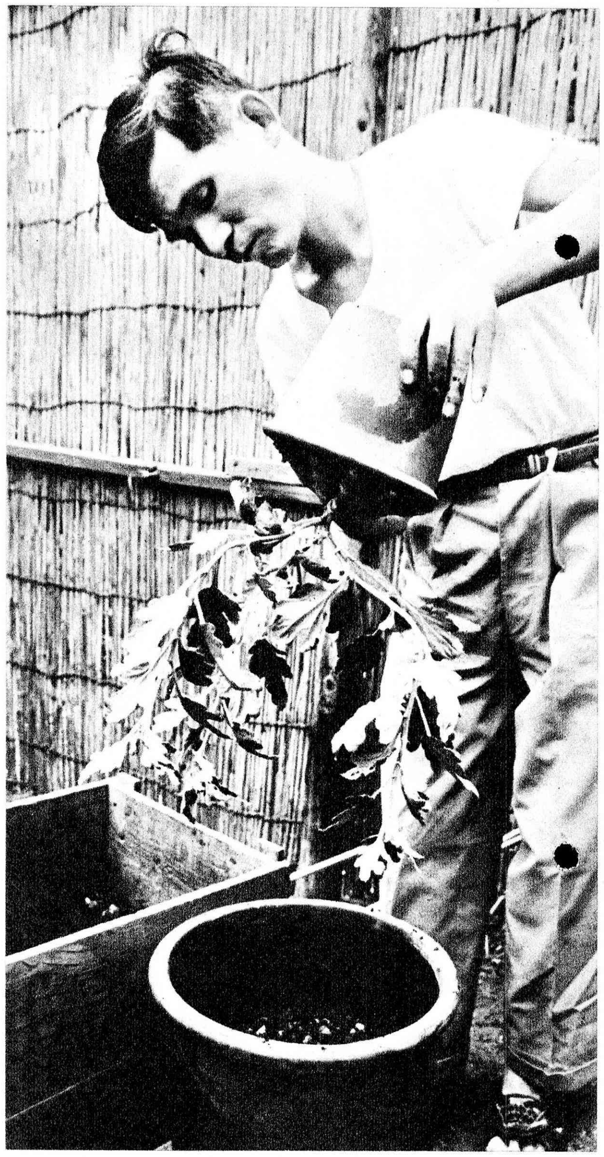
In 1963, in the fifth year since he first started cultivating the flowers, Hatano won the most covered title of all at the chrysanthemum contest held at Hibiya Park. This was the prize awarded by the Ministry of Agriculture and Forestry. Out of 3,000 entries, Hatano's incurved type flower titled "Moon of White Silver," captured the coveted honor. The following year, he again repeated his feat and won the highest prize.

Hatano, who lived in Magome, Ohta Ward, Tokyo, is now growing the splendid and beautiful chrysanthemums in his tiny garden measuring about 100 square meters. Here can be seen about 60 pots of chrysanthemums placed in neat rows. His garden is surrounded by residential homes and the elevated lines of the new Tokaido Trunk Line run nearby. The environment, therefore, cannot be said to be ideal for growing the flowers.

Hatano has the following to say: "The chrysanthemum is a very adaptable plant. It is because of this characteristic that it is possible to cultivate beautiful chrysanthemums on any conceivable plot of land. The crux of the problem lies in the development of cultivating methods that will fit the environment, and this must be done only by oneself."

In reply to a question concerning the secret of chrysanthemum growing, Hatano gave the following reply: "The most important thing is to have a complete understanding of the feeling of the chrysanthemum. You must understand that when you are thirsty, the chrysanthemum is also thirsty and desires a drink of water. When you feel hungry, you must also understand that the chrysanthemum is hungry too and needs fertilizer to satisfy the hunger."

The season of chrysanthemums is here again. At Hibiya Park, the annual chrysanthemum contest will be held and thousands of beautiful entries will vie with each other, but there is small doubt that the creations of Hatano will once again capture top honors.

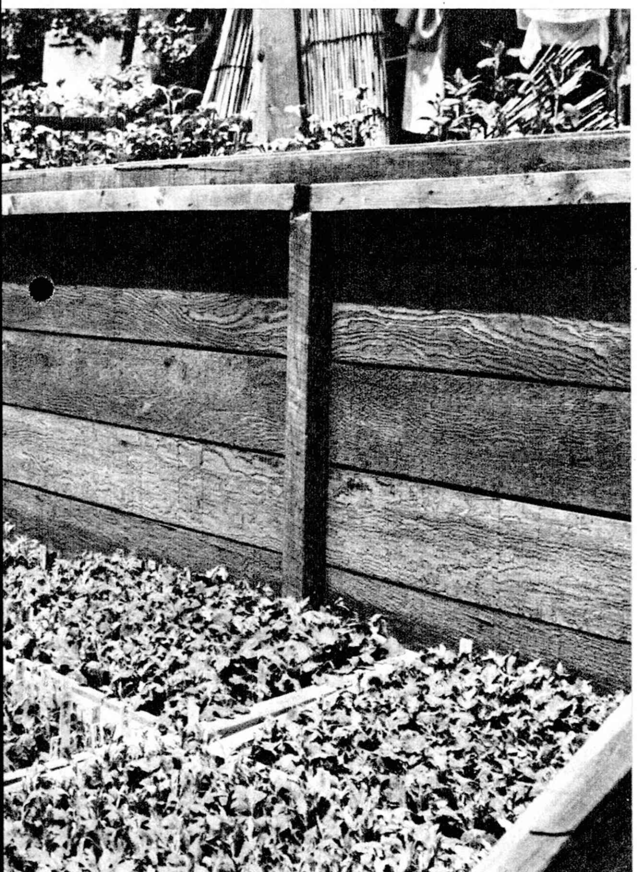




Hatano transplants a young chrysanthemum to a larger pot (top photo). He mixes soil and fertilizer by his own method (above) and says that, to create a flower above the average, one must develop one's own method of cultivation.





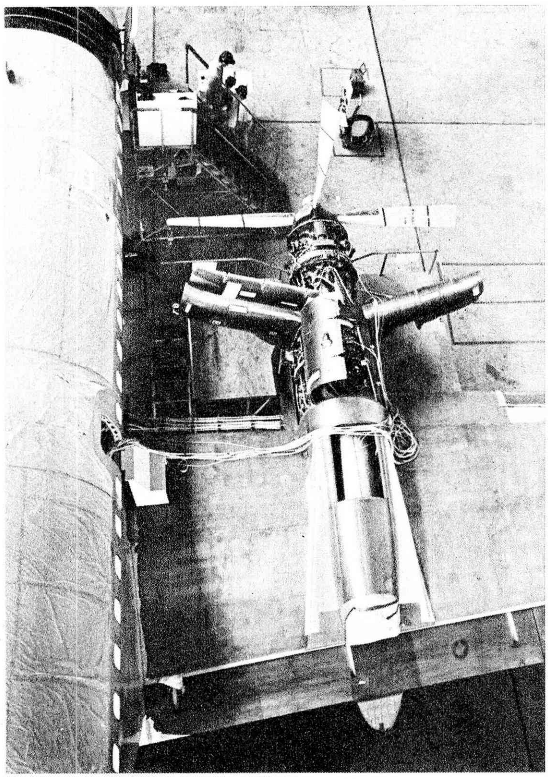


The style of stems are artificially fixed (right above). Hatano tends his chrysanthemums for the coming exhibition (right). All his energy and time, aside from that spent at his office, are concentrated in the cultivation of chrysanthemum.



JAPAN'S AVIATION INDUSTRY

AN ASTOUNDING RESURGENCE



A YS-11 in the final assembling.

Brilliant History

Before and during World War II, Japan's aircraft manufacturing technology was among the highest in the world. Many world records were established by Japanese-made planes.

The first Japanese plane to earn renown throughout the world was the "Kamikaze-go," a speedy aircraft which established a new world record in a flight from Tokyo to London. In 1937, the Kamikaze-go which left Tachikawa airport in the suburbs of Tokyo for a flight to London to commemorate the Coronation of H. M. King George VI, arrived at Croydon Airport after an actual flying time of 51 hours and 19 minutes. In 1938, the "Kokenki" plane established a world non-stop, non-refueling record of 11,651 kilometers. In 1939, a two-engined transport named "Nippon-go" made a round-the-world flight demonstrating the excellency of Japanese made aircraft.

Immediately before the outbreak of World War II, the former Japanese Imperial Navy developed a fighter which was to astound the world during the early stages of the war. It was the so-called "Zero Fighter," with a maximum speed of 565 kilometers an hour, had a cruising range of 3,000 kilometers and took only seven minutes to climb to an altitude of 6,000 meters—performances of which at that time were the best in the world. In 1944, the "Ki-77" long distance plane covered 16,435 kilometers in a non-stop, non-refueling flight which was not officially recognized but which actually broke the existing record. Japan also engaged in rocket and jet fighter research which were considered "dream aircraft" at that time, but the war ended before actual production could be implemented.

Road to Recovery

However, with Japan's defeat, the industry was dealt a virtually mortal blow and a long period of total inactivity ensued. Japan, in the same way as Germany, was prohibited from manufacturing aircraft of any type from 1945 to 1951. During this period, extraordinary developments took place in the world's aircraft industry as a result of the commercialization of jet aircrafts. It was not an easy task for Japan, which had lost practically all its aircraft manufacturing plants by the Allied bombing, to breach the gap created during these six years. But the zeal of Japanese airplane enthusiasts could not be suppressed for long. A year after Japan was permitted to engage in the manufacture of aircraft, the first successful trial flight of a Japanese-produced plane was carried out, and the industry started on the road to recovery encouraged by the brilliant records in the past.

The destruction of the prewar superannuated plants might have been a blessing for the newly-arisen Japanese aircraft manufacturing industry because it forced it to adopt the most modern manufacturing systems and facilities. Most of the aircraft plants constructed after the war are equipped with the latest facilities, which may be considered even more modern and efficient than some in foreign countries which had not been damaged.

The number of employes engaged in the aircraft industry, which was only 1,000 when Japan resumed aircraft production, has increased to about 21,000. In 1956, the industry sold a low ¥4,250 million worth of aircrafts and parts, yet only ten years later, in 1966, the figure had skyrocketed to a tremendous ¥52,990 million. Now the Japanese aircraft industry, though not so large in scale, has developed to a stage where it is turning out planes for export.

The following are representative planes now being produced in Japan.

YS-11 Passenger Plane

The YS-11, designed and produced by the Nihon Aeroplane Manufacturing Company (NAMC), is a medium and short-range passenger plane with two 3,060 hp. Rolls-Royce Dart 10/1 turboprop engines and a seating capacity for 60 passengers. It is now considered one of the most representative medium-sized turboprop passenger planes in the world. Among similar types are the American Convair 240 (40 seater) and the Dutch Friendship (44 seater).

Japan's finest aircraft manufacturing technology went into the production of the YS-11, Japan's first full fledge passenger plane since the war. It was in June, 1959 that the NAMC was established, as a joint venture between the Japanese Government and industry circles, and the design for the plane initiated. And two years later, in 1961, actual production of the plane was initiated by six different Japanese aircraft makers, who divided up the production work.

The YS-11's maiden flight took place in August, 1962. In August, 1963, the Japanese Government's Civil Aviation Bureau granted type-certificate to the plane, officially permitting it to be put in service. A similar certificate was received shortly afterwards from the U.S. Federal Aviation Agency (FAA), a foremost authority for passenger planes.

In April, 1965, a mass-produced version of the YS-11 came into service on domestic air routes. At present, 3 planes are being produced per month, and at the end of September 1967, eighteen of them were in service on Japanese domestic lines, with another two in service with the Aviation Bureau and five more with the Defense Agency. Three planes have been exported to U.S.A., four to the Philippines, two to Brazil and three to Peru, and 15 more YS-11s have been or are to be exported to Latin American countries in the 1967–68 period.

The principal characteristics of the YS-11 are: (1) Short take-off and landing distance. Its take-off and landing field length are 1,040 meters and 1,160 meters respectively, which puts its performance in the top class among the passenger planes at present in use throughout the world. (2) High passenger capacity. The plane carries 60 passengers, a large capacity for a short haul, twin-engined plane. All other transport planes of this type at present in use carry from 30 to 50 passengers only. (3) Long safe life. The plane is designed for an expected safe life of more than 30,000 hours, equal to about 10 years of normal operations.

At present, when it is difficult to construct huge airports near large cities, the YS-11, which has an excellent STOL (short take-off and landing) and high passenger capacity, is the most suitable for service on local airlines which do not have airports big enough for the large-sized jet transports.

MU-2 Business Plane

The Mitsubishi Heavy Industries, Ltd., one of the largest aircraft manufacturers in Japan, is the producer of the MU-2 turboprop utility plane capable of accommodating six to nine passengers. The first successful test flight of the MU-2 was conducted in 1963 and it obtained its type-certificate from the Civil Aviation Bureau of the Japanese Government in February 1965 and from the FAA in November of the same year.

Many new ideas have been incorporated in the design of the MU-2. One of the first things required of this small-type aircraft is that this is able to takeoff and land on small airfields plus a certain degree of speed. The plane has satisfied these two requirements by the adoption of special device called the "spoiler" which takes the place of the conventional supplementary wings and also by the adoption of flaps on the entire breadth of the main wing for use in take-off and landing.

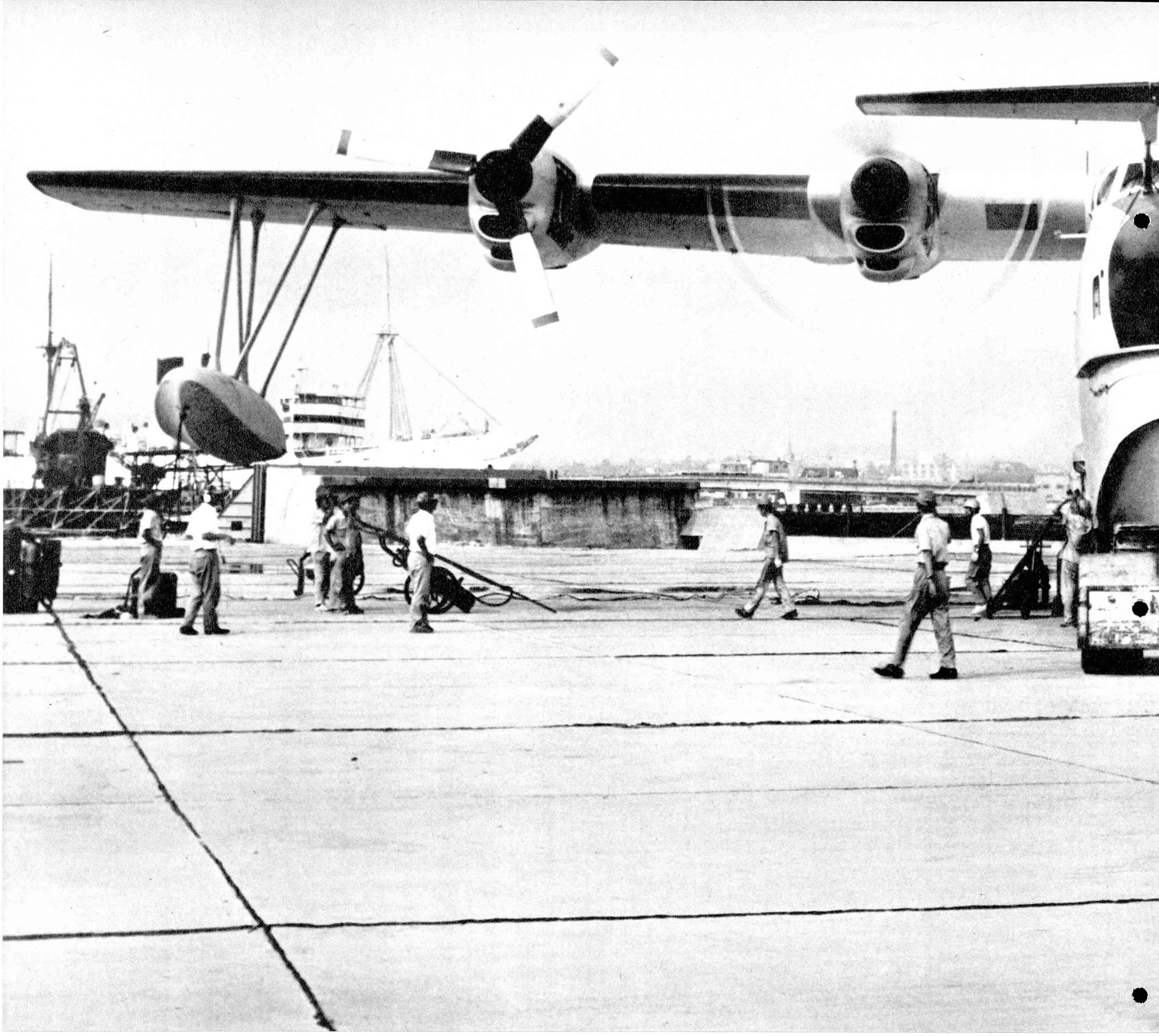
(Continued on Page 46)

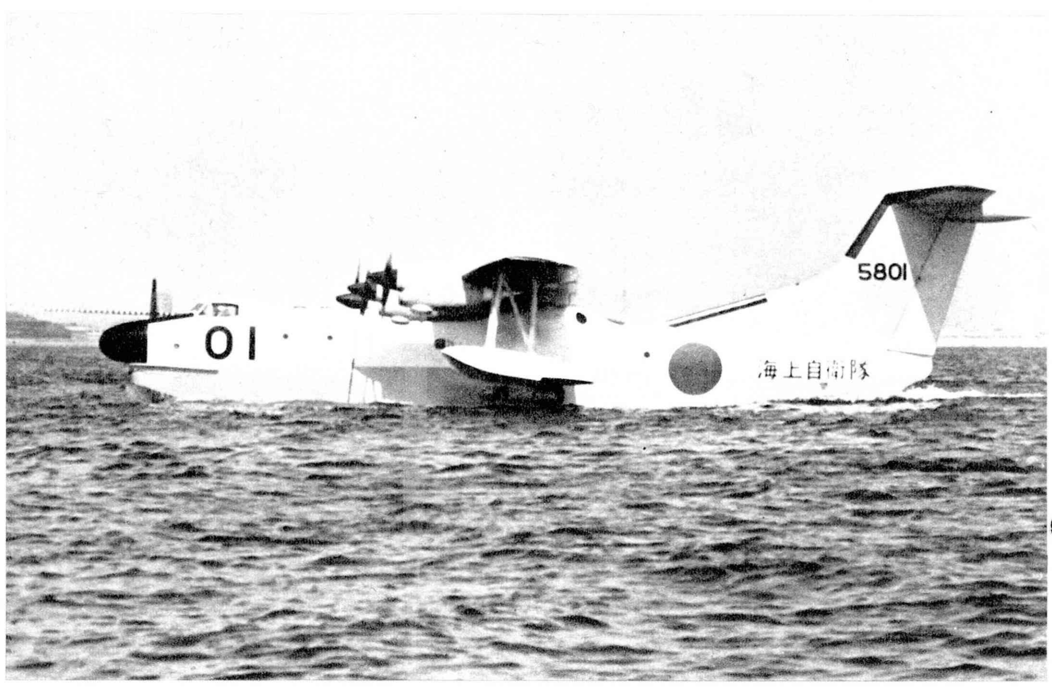
NAMC's YS–11 is now flying in five countries.





Mitsubishi's MU–2, a "flying executive suite."





The PX-S patrol flying boat developed by Shin Meiwa Industry Co. for the Maritime Self Defense Force. The great advantage of the flying boat is its outstanding performance in rough and choppy waters. It can skim over two-meter high waves amid a storm packing 25-meter per second winds and land or take off under the same conditions (above and right photos).

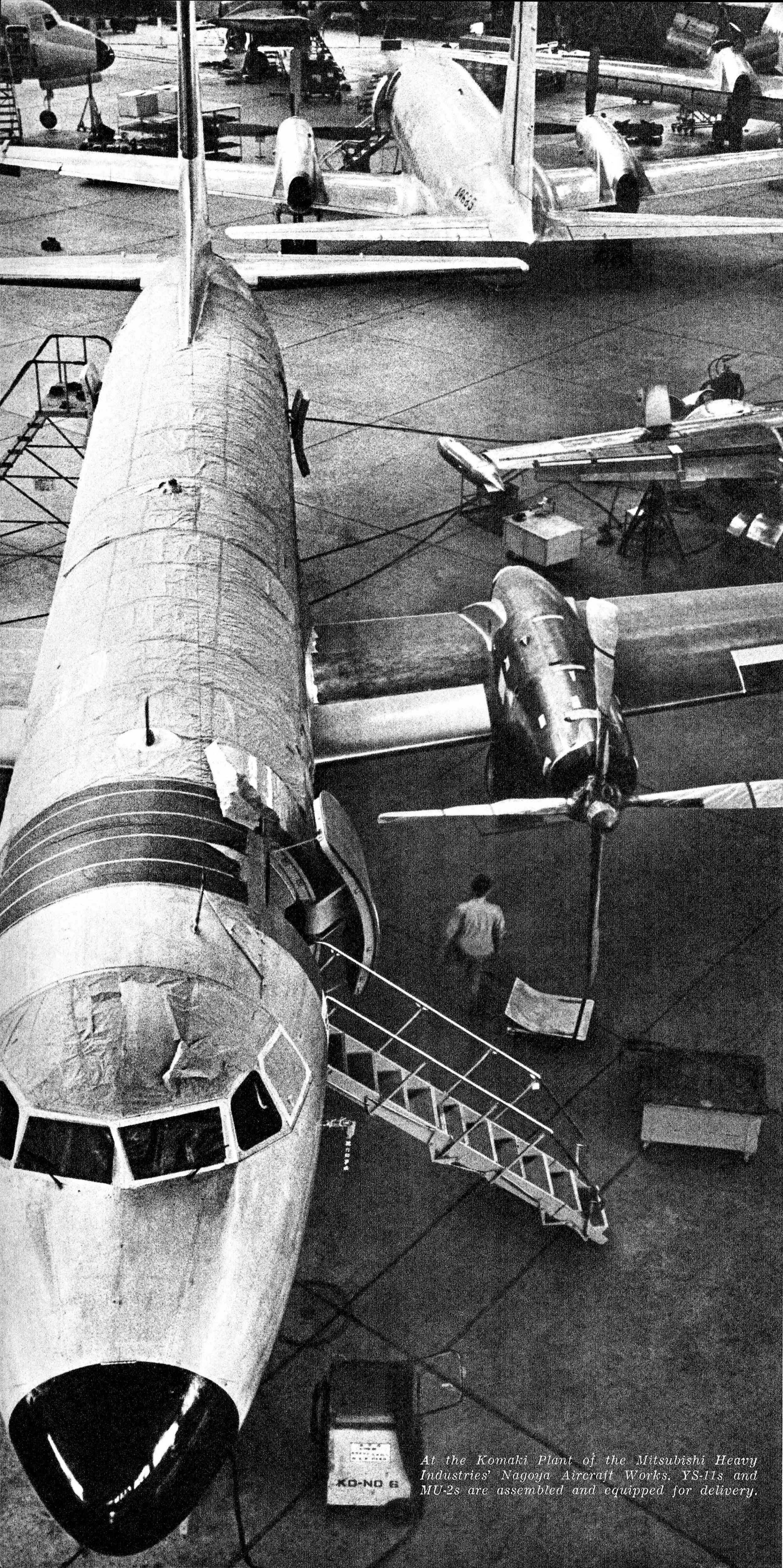




C. Itoh's N 62.



Fuji Heavy Industries' FA 200.



At the Komaki Plant of the Mitsubishi Heavy Industries' Nagoya Aircraft Works, YS-11s and MU-2s are assembled and equipped for delivery.

Although all these new devices have been adopted, the MU-2 can still maintain a high 500 kilometers per hour cruising speed and land and take off on a runway only 400 meters in length, a reduction of 20 per cent compared to that required by other planes in the same category. The MU-2 can be said one of the most efficient STOL planes in operation in the world today.

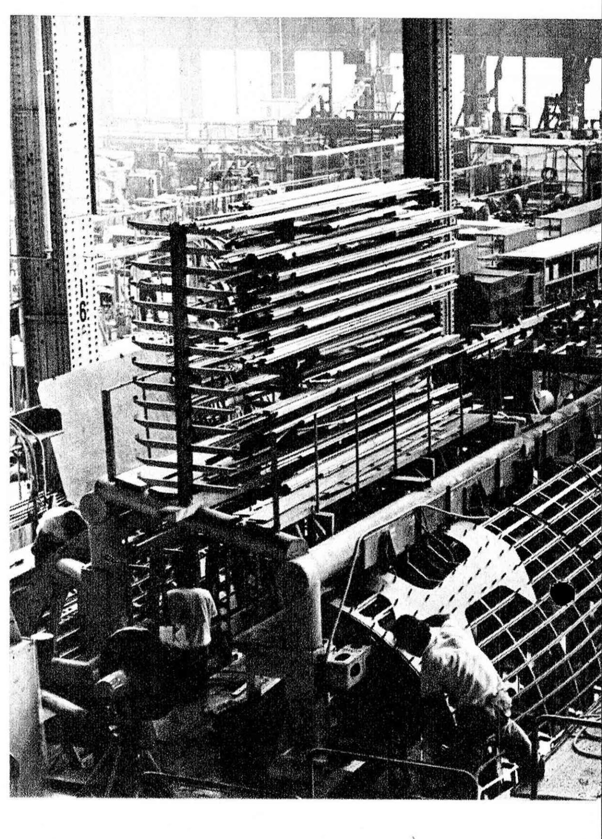
There are two types of MU-2, the MU-2A equipped with two French 670-hp. Turbomeca Astazou engines and the MU-2B, equipped with two American 605-hp. Airesearch TPE 331 engines, but it is the latter which is now in production. If the YS-11 is likened to a bus, the MU-2 can be called a passenger car. The plane has a wide range of uses including transportation, liaison, rescue work and for training purposes. The interior of the plane is completely pressurized and is equipped with airconditioning facilities, the same as in huge transcontinental carriers. Careful attention has been paid to the design and quality of the interior decor.

The MU-2, designed primarily for export and having a reasonable sales price, is currently selling well. The best customer is the United States. Already 32 planes were sold to the United States. Another potential market is Europe where two have been exported.

N-62 and FA-200 Light Planes

The N-62 "Eaglet" is a four-seater light plane developed by the C. Itoh Aircraft Maintenance & Engineering Company. It obtained type-certificate in September, 1965. The characteristics of this plane are that the structure is light and simple, the vision from the pilot's seat is good and that the distance required for take-off and landing is short. It has already obtained a high reputation at flying clubs in various parts of the country.

The FA-200 four-seater light plane was developed by the Fuji Heavy Industries Co., Ltd. and obtained its type certificate in March, 1966. According to the manufacturer, the



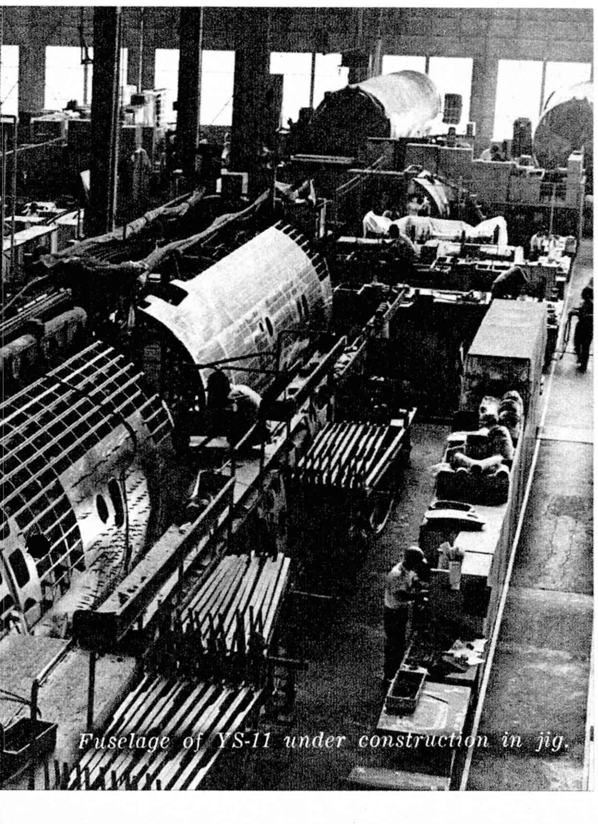
plane was designed for flying by so-called "Sunday pilots" who do not have much experience and thus made the plane exceedingly easy to control and its structure simple but strong. This plane, together with the N-62, might well become the forerunner of a future age of "personal planes."

PX-S Patrol Flying Boat

Another Japanese-made aircraft which is now attracting world-wide attention is the PX-S patrol flying boat developed by Shin Meiwa Industry Co. for Self Defense Force. At present, the test flight of this novel aircraft, characterized by the extraordinary short take-off and landing distances, is being carried out. In addition to four U.S.-made turboprop engines (2,850 hp.), the PX-S has one gas turbine which effects BLC (boundary layer control) by blowing compressed air from the leading edge of the wing flaps, ailerons and elevators. Thanks to this device, the plane can fly safely at the speed of as slow as 80 kilometers per hour.

By reducing the speed of take-off and landing, the wave shock is minimized, and this gives the flying boat the advantage of being able to use rougher seas than conventional ones. To make use on rough seas possible, it is also necessary, as far as possible, to cut down on the spray set up by the flying boat in taxiing, and the PX-S has a special spray-suppressing equipment developed originally by Shin Meiwa Industry. The know-how for this equipment has even been exported to the Martin and Grumman companies in U.S.A., which are among the world's leading flying boat makers. The weight of the prototype of PX-S is 30 tons and its maximum speed will be 540 kilometers per hour.

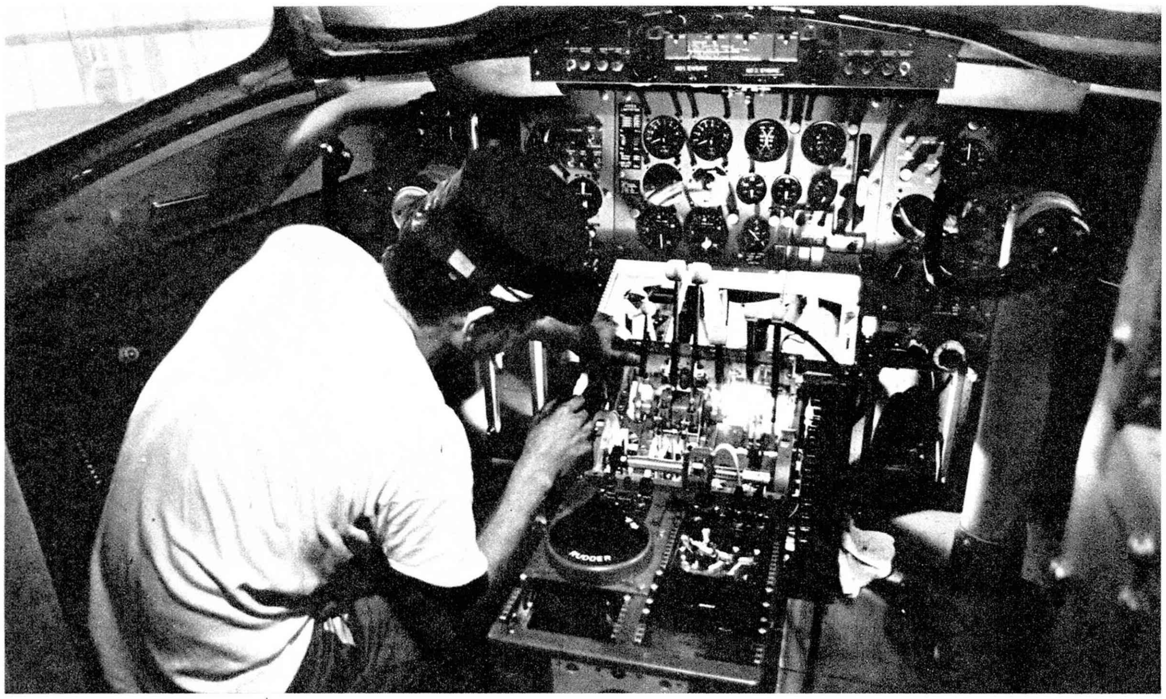
PX-S flying boats will play a prominent role in Japan's aviation history because this country is surrounded by sea and there is a large field for further activities such as sea rescue and communications between outlying islands.

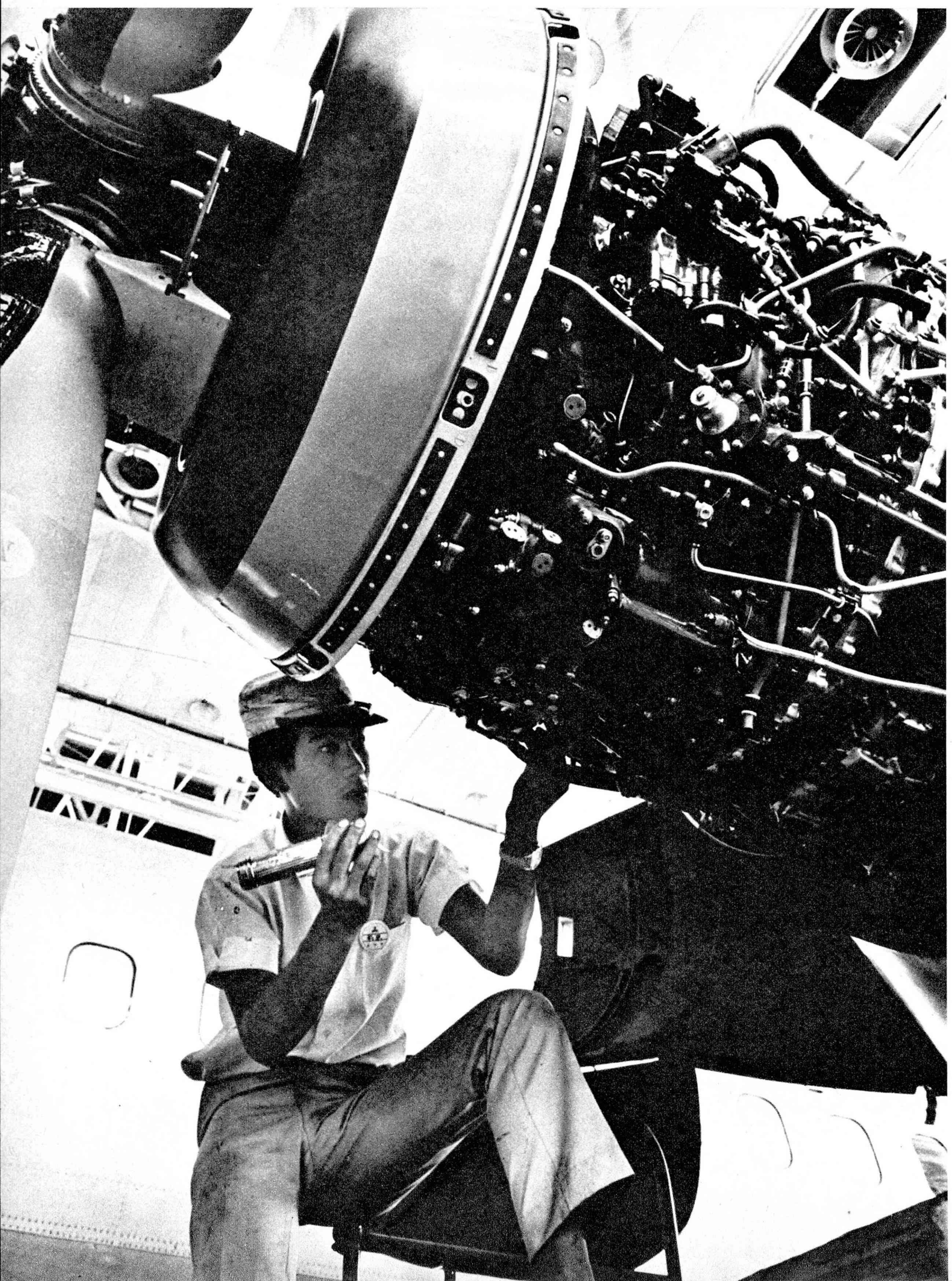


Fuselage of YS-11 under construction in jig.



Riveting the main fuselage of a YS-11 at Mitsubishi's Oye Plant.







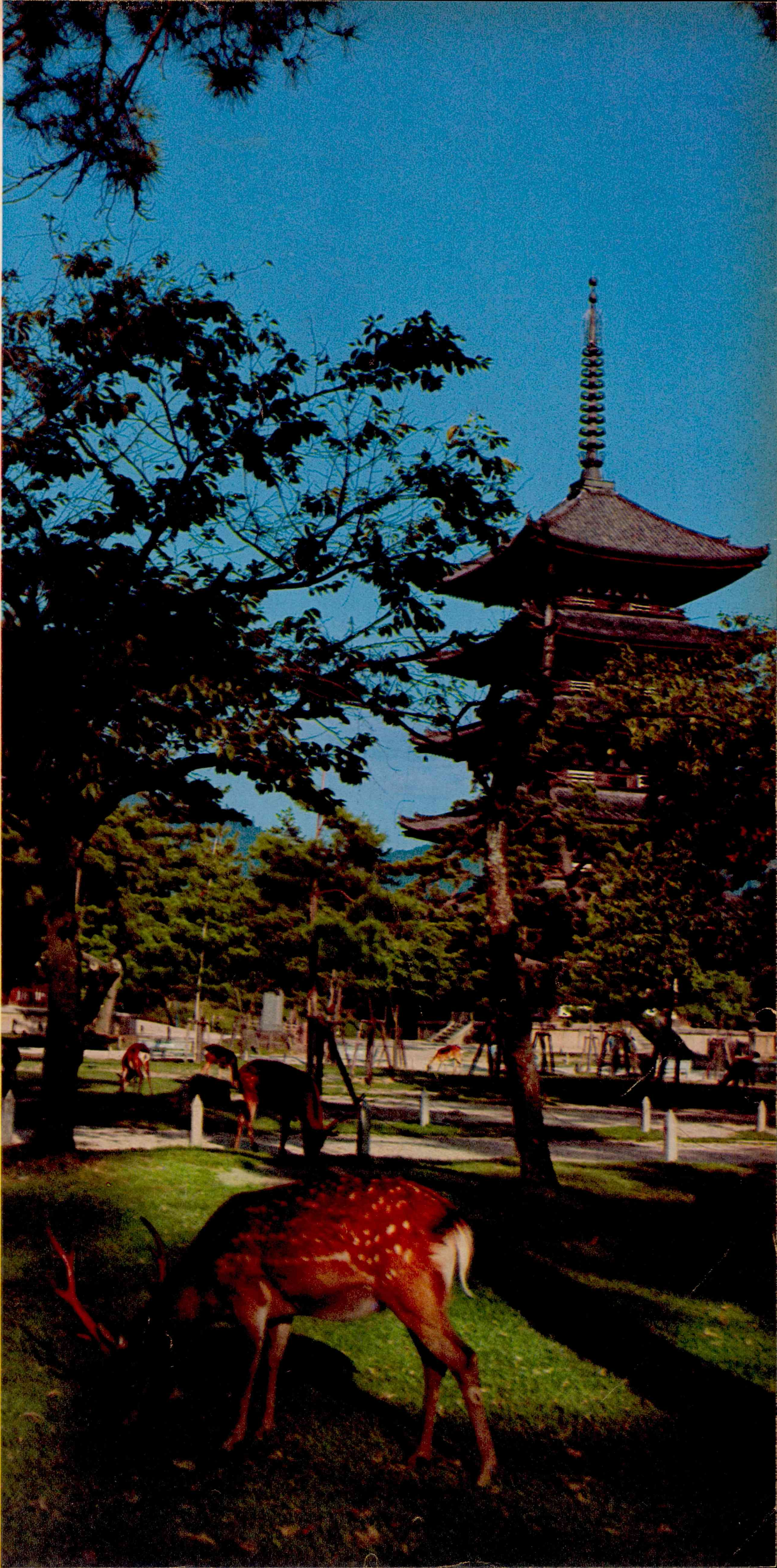
Top: Installing cockpit instruments of a YS-11. Left: A young technician carefully inspects the engine of a YS-11. Above: inspecting the nose wheels of a MU-2. These photos were taken at the Mitsubishi Heavy Industries' Komaki Plant.

YAMATO
Repository of Japanese Culture

Yamato (present Nara) Province was the cradle of Japanese ancient culture and, as the word Yamato used for Japan shows, it was in this province that Japan was founded. Yamato, the grand theater of early Japanese history, abounds in artifacts and relics of the stone age, many ancient graves, mausolea of the emperors and remains of imperial palaces as well as Shinto shrines and Buddhist temples which are all among the most valuable cultural properties. Virtually, Yamato, often considered to be spiritual home of Japanese, is a treasure house of ancient culture.

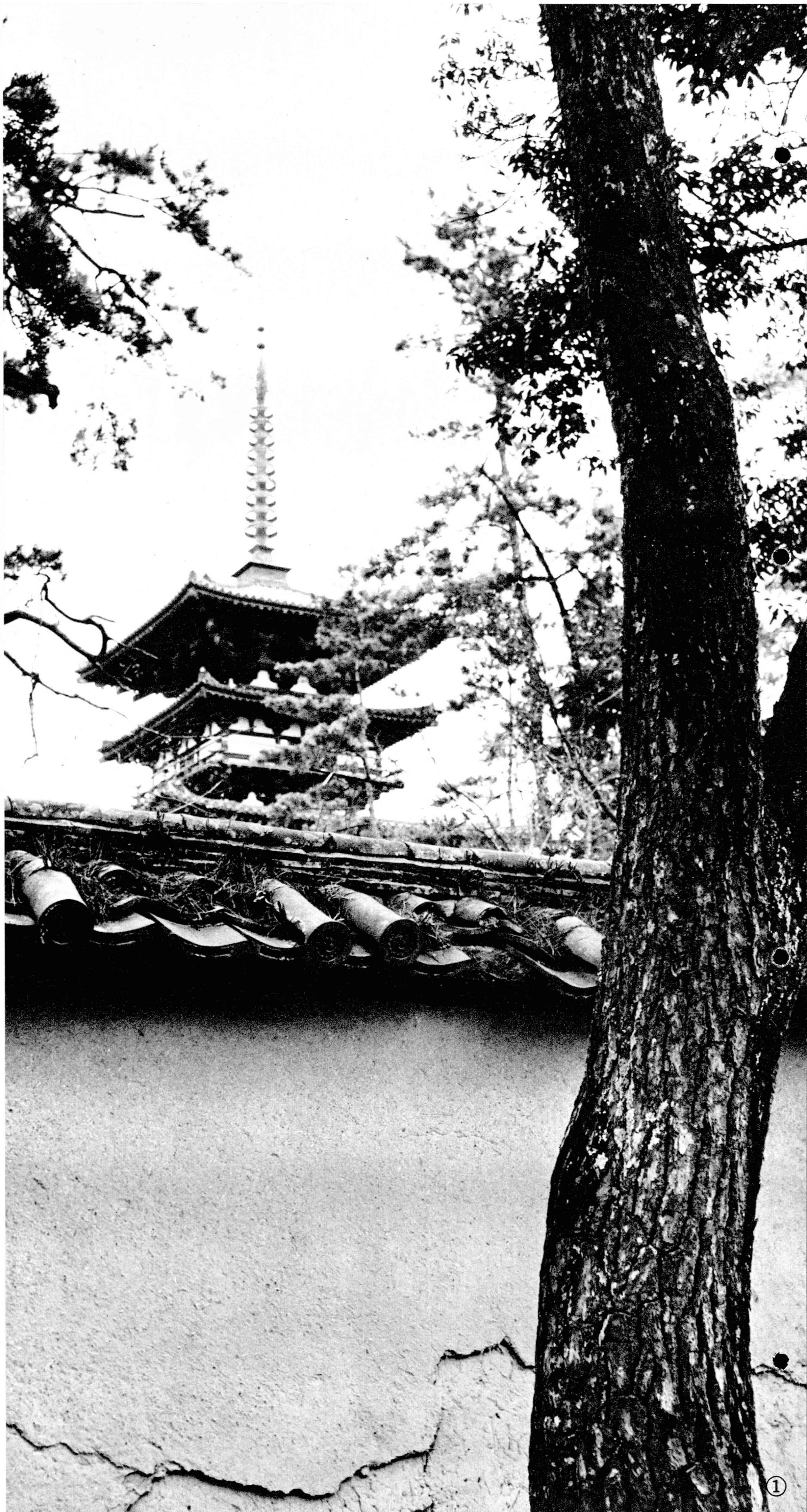
The center of the Yamato Province is Nara City, the capital of Japan between 710 and 784. It was during this 74 years, known as the Nara Period, that Buddhist culture reached its apex of glory. Many temples, built in that period, still remain in the vicinity of Nara and attract a great number of tourist from various part of the world. Among the famous temples are the Great Buddha famed Todaiji, Horyuji, the world's oldest wooden structure, Kofukuji, Yakushiji and Toshodaiji. The vast Nara Park where about one thousand tame deer can be seen eating out of the hands of visitors is also a unique attraction. Autumn, when leaves of trees turn red and yellow, is the best season for enjoying beautiful landscapes and time-honored structures in Yamato Province.

Nara is situated approximately in the center of Japan and can be reached quite easily from Osaka and Kyoto in about 30 minutes on a special express train of the Kinki Nippon Railways.

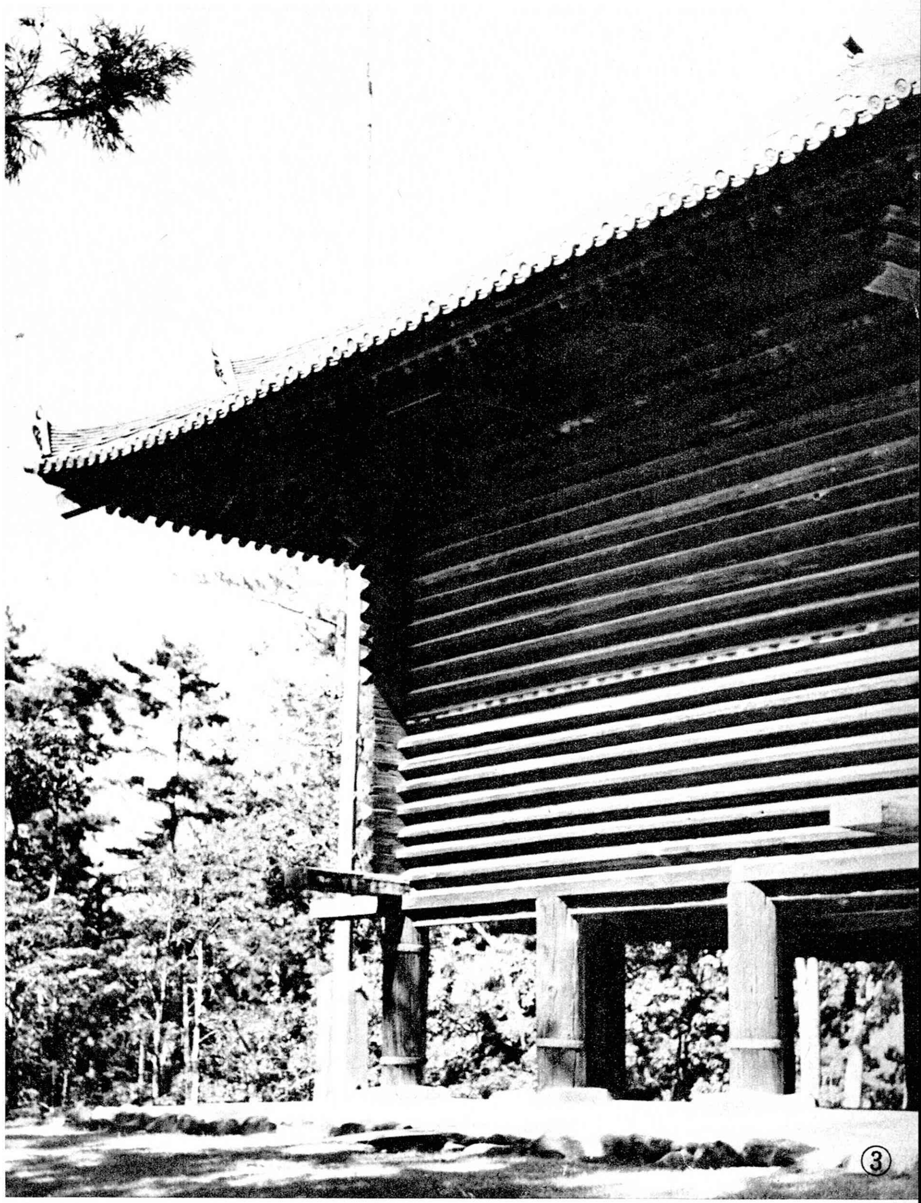


The beautiful five storied pagoda of Kofukuji is, with the lovely deer, a symbol of ancient capital.

Photo 1) An age old plaster wall and the beautifully shaped East Pagoda of Yakushiji —this combination is characteristic of Nishi-no-Kyo, the western suburbs of Nara. The three-storied pagoda, built 1,200 years ago, is 34 meters high. The accessory on the top of the roof, called "suien" is also very famous for its high artistic value. Yakushiji is 100 meters from the Nishi-no-Kyo Station of Kinki Nippon Railways. **Photo 2)** The Gakko Bodhisattva. The Sangatsu-do Hall, the oldest building of Todaiji, is a treasure house of Buddhist sculptures. When one enters the hall, many Buddhist images which are considered masterpieces of the era, greet the eyes. The Gakko Bodhisattva is the most famous. Compared with other images, this is tinged with a sort of sweet sentimentalism, and is most popular among lovers of Buddhist sculptures. **Photo 3)** The Shosoin Treasure House in the compound of the Todaiji surrounded by pine trees. In this treasury, which is one of Japan's most valuable cultural heritages, and thousands of articles used daily by the Imperial Family, noblemen and priests in the Nara Period. The style of this building is known as "azekura-zukuri," which features a raised floor and walls made by piling logs one on another sawed in triangular sections. **Photo 4)** The Hall of Great Buddha of Todaiji, the largest wooden structure in the world, measuring 48 meters in height and 50 meters both in width and length. **Photo 5)** The Great Buddha of Todaiji was constructed specifically for worship and is the largest bronze statue in the world, 16.2 meters high and weighing 500 tons. Todaiji is at the eastern part of Nara City and about 1 kilometer from Kinki Nippon Railways' Nara Station.


①


②


③

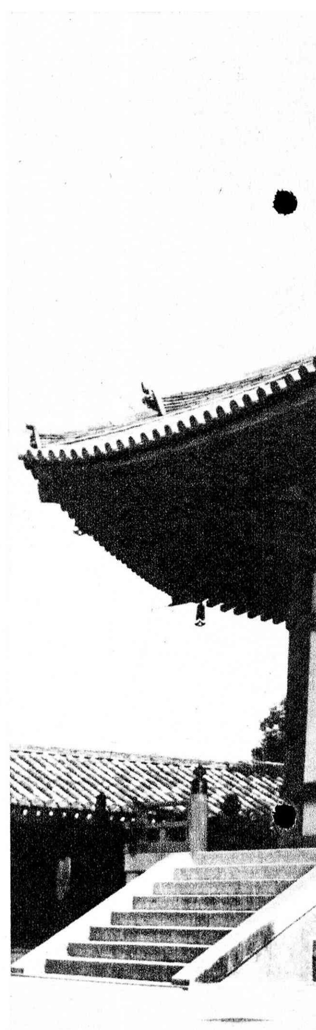

④


⑤

Photo 1) Yamato Sanzan (the Three Mountains of Yamato). Miminashiyama, Unebiyama and Amanokaguyama (from left to right) are called the three mountains of Yamato because they are in the center of Yamato Province or the so-called Asuka district. The mountains, although too low to be called such, are often mentioned in the Manyoshu (the Collection of Myriad Leaves) which was compiled more than 1,200 years ago. Before Nara became the capital of Japan Asuka was the cultural and political center of Yamato, namely Japan, and here are many Imperial Mausolea and ancient graves. **Photo 2)** Kameishi (the Tortoise Shaped Stone), one of the many curiously shaped stones which are found in abundance by the roadside of Asuka. On the stone, as large as 4 meters in diameter, are various interesting carvings of primitive ages. The purpose for what this giant stone was used is unknown. **Photo 3)** Yumedono of Horyuji Temple. Horyuji, the oldest existing temple in Japan including the most antique wooden structures in the world, was founded in 607 by Prince Shotoku the great protector of Buddhism. There are more than 50 edifices which have been designated as national treasures or important cultural assets. The temple is also a priceless treasury containing hundreds of rare objects of Buddhist art. Yumedono (the Hall of Dream) in the compound of Horyuji is the most beautiful octagonal building in Japan. Its name originated in the fact that Prince Shotoku used to bury himself in deep meditation in this hall. **Photo 4)** Kudara Kannon (Goddess of Mercy). This graceful wooden statue, 2.1 meters high, is displayed in the Daihozoden (the Great Treasure Hall) of Horyuji. The hall, a moisture- and fire-proof ferroconcrete structure, was built in 1941, the 1,320th anniversary of the death of Prince Shotoku. This statue is called Kudara Kannon because it was believed to have been brought from Kudara (present Korea). Horyuji can be reached in about 50 minutes by bus from Nara Station.








①


③


④

TRAVEL JAPAN'S FASCINATING AREA WITH KINTETSU....



Connecting Kyoto, Nara and Iseshima in a network of real convenience.

Between the two large cities of Nagoya and Osaka are many of Japan's finest sights: the Great Buddha, the deer and ancient treasures of Nara, birthplace of Japanese culture . . . Kyoto's famed gardens, temples and shrines, pearl cultivation . . . the beautiful scenery of Iseshima National Park . . . Yoshino Kumano National Park, where streams wander through primeval forests and plunge down steep gorges. And all this is so easy to reach when you travel with Kintetsu.

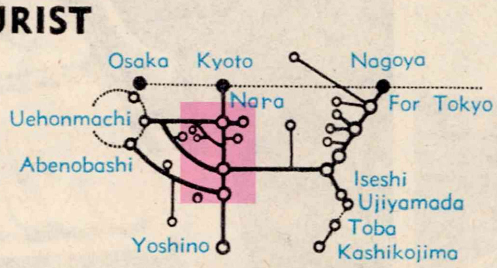
Every Kintetsu Deluxe coach has air-conditioning, individual seat-radios and the most up-to-date facilities. Plus—all-reserved seats. The double-decked "VISTA-CAR" is in service from Osaka to Ise and Nagoya.

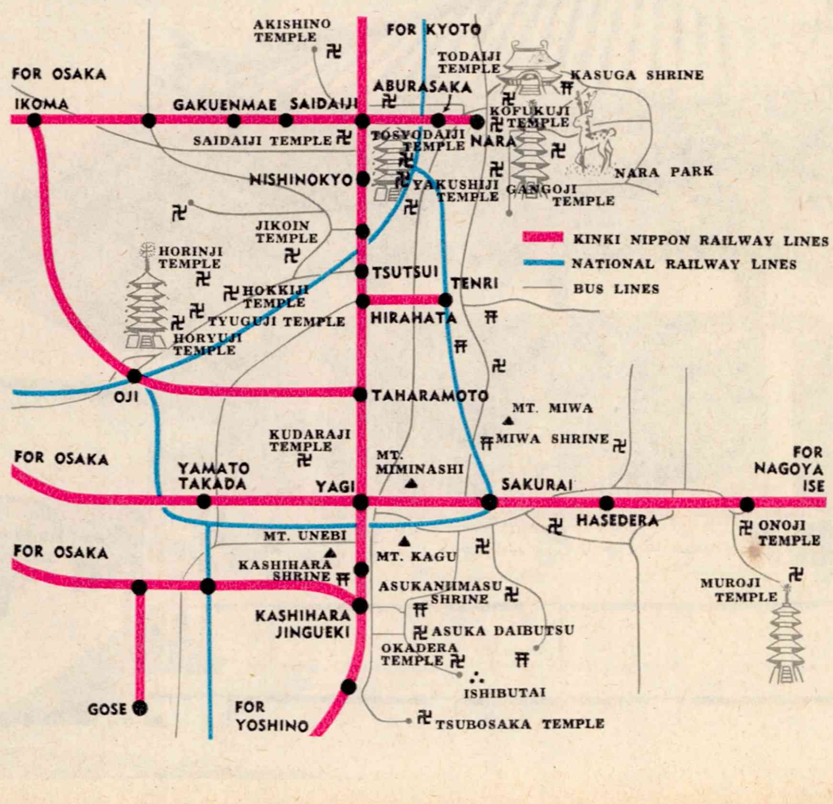
For even more convenience, you can travel from Tokyo on the New Tokaido Line and make direct connections with Kintetsu at Nagoya Station or Kyoto Station.

For all tourist service in Japan, apply to

KINKI NIPPON TOURIST

Tokyo Office:	Tel. 212-2201
Kyoto Office:	Tel. 37-8655
Fukuoka Office:	Tel. 75-0132
Nagoya Office:	Tel. 582-4681
Osaka Office:	Tel. 341-2432





KINKI NIPPON RAILWAYS CO., LTD.

HEAD OFFICE: UEHONMACHI, TENNOJI-KU, OSAKA Tel: OSAKA 771-3331

RUN BEFORE THE WIND

Japanese-Made Yachts Enjoying Boom

This summer, the Trans-Pacific solo voyage of the small yacht "Koraasa II," manned by Mr. Ikuo Kashima, attracted the attention of all the Japanese. For a week preceding the boat's arrival in Yokohama on July 13, daily press reports on the whereabouts of "Koraasa II" virtually kept the Japanese people in sheer suspense. The yacht, floating like a tiny leaf on the Pacific Ocean, was so small that search plane could not spot it near Japan until it descended to an altitude of only 150 meters.

"Koraasa II" is one of the smallest yachts to complete an ocean voyage. It is 5 meters in length, 2 meters in width and about 8 meters from the sea surface to the top of the mast. Weighing 600 kilograms, it is capable of carrying a load of 230 kilograms. Sailing this midget yacht, Mr. Kashima left Los Angeles on April 3 and crossed the Pacific Ocean in 100 days. The epochal feat of "Koraasa II" has amply attested to the excellence of Japan's yacht building techniques and the skill of Japanese yachtsmen.

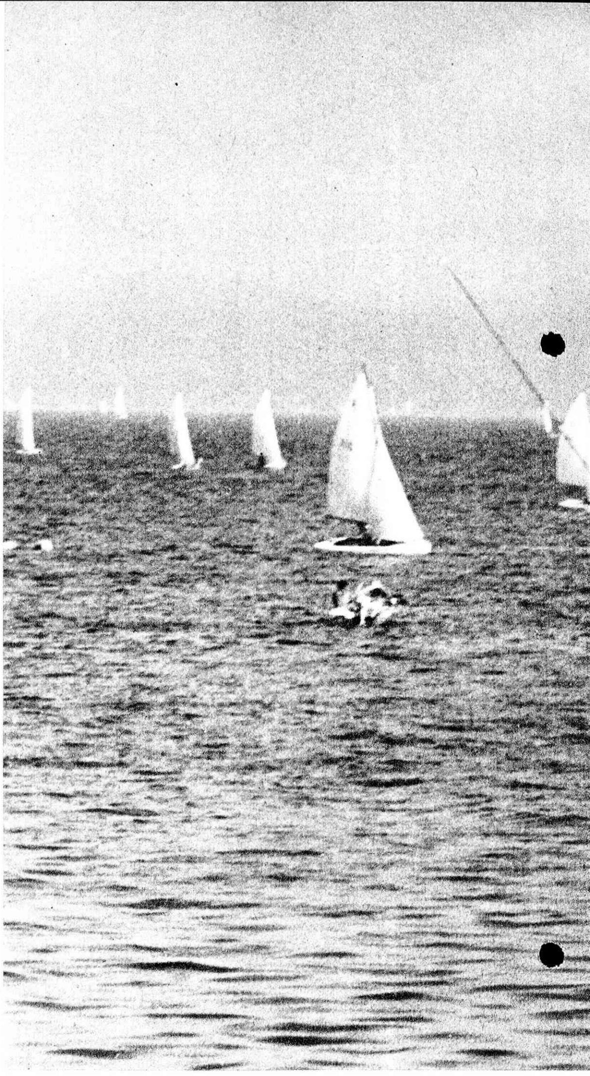


Japan's yachting population has shown an explosive growth in recent years. This boom, apparently buoyed up further by the success of "Koraasa II," is vividly manifest when you just take a look at the Enoshima Yacht Harbor, for instance, which can be reached by electric train in about one hour from Tokyo. The harbor, built for the 1964 Olympic Games in Tokyo, has an area of 33,080 square meters, and is capable of accommodating 400 small and large yachts both on land and in sea berths. This giant harbor is now filled to capacity with no vacant space available. On Sundays, nearly 10,000 yachts throughout the country—as many as 600 in the Enoshima area alone—are off shore, giving vent to the tremendous energies of the youth.

What in the world has touched off such an explosive yachting boom? The answer is simple—the newly awakened Japanese people's inherent liking for the sea, the high level of yacht building techniques, and above all, the feeling of high speed, associated with yachting, which has strongly appealed to young people. Needless to say, many of Japan's dinghy-class yachts are owned by individual yacht lovers. But it cannot be denied that schools and companies have bought many yachts and organized yachting clubs as part of recreational activities of their students and employes, thereby contributing to linking the potential yachting population.

The high level of Japanese yachting evidenced by the great popularity of ocean races. In the Pacific Ocean, the waters near Japan are known for the highest frequency of storms, violent waves and currents, and rapid changes in weather conditions, including a high frequency of calms. But ocean yacht racing, carried out in the Japanese waters is one of the most popular sports. These races, held more than 20 times a year on 50 to 400 nautical-mile courses, are joined by more than 20 ocean-going racers, almost all of which complete the whole course.

At present, Japan has about 500 ocean-going cruisers, of which Japanese-made yachts account for as much as 99 per cent. And the growing appreciation of Japan's yacht building techniques abroad has led to an increasing number of yachts being exported each year.

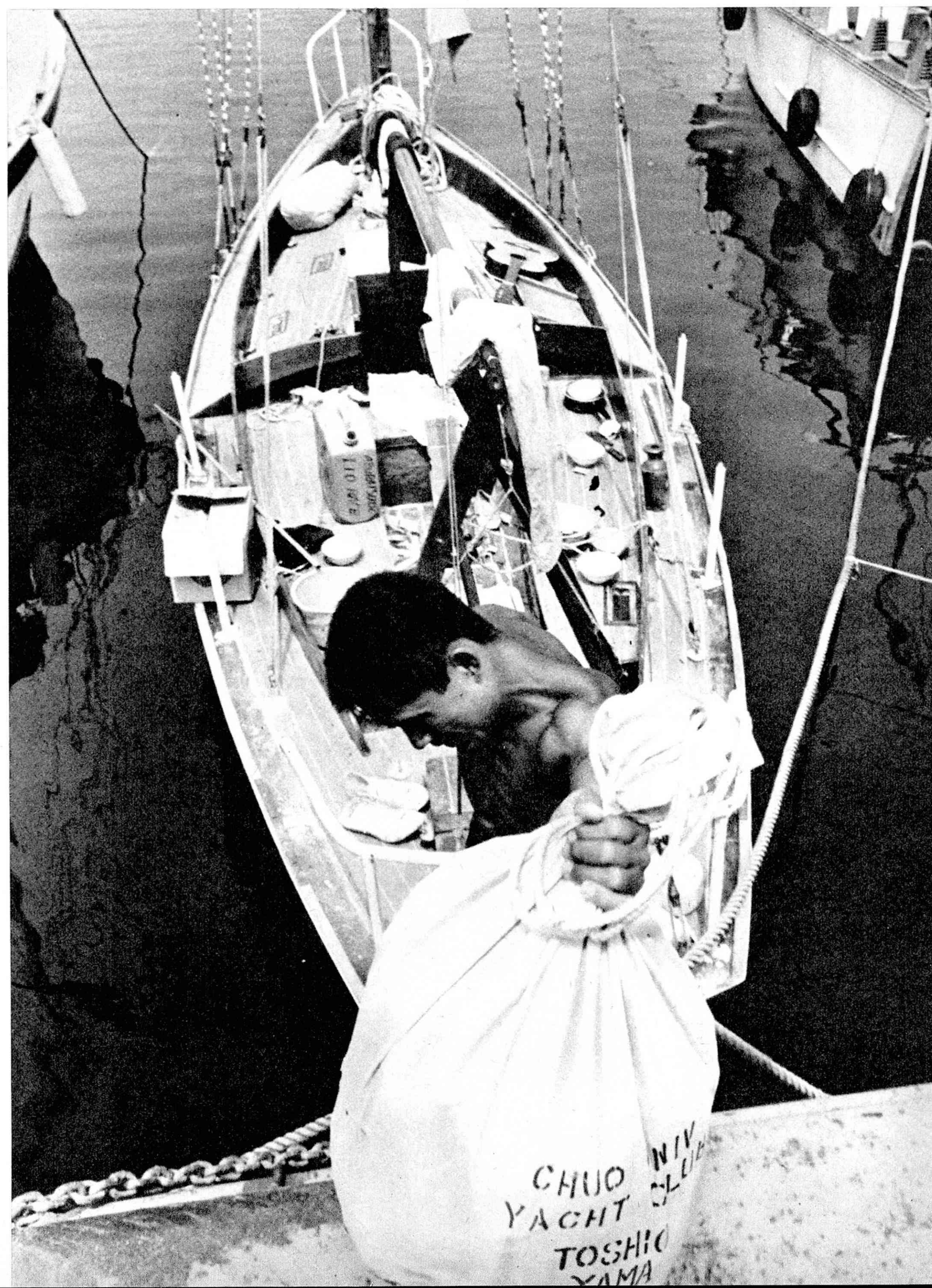








Yachting in Japan, although far from maturity, is in the midst of a boom and the Shonan Coast where Japan's best yacht harbors—Enoshima, Hayama and Sajima yacht harbors—are located, is the fountainhead of this boom.



On Sundays, as many as 600 yachts are off shore in the Enoshima area alone. Young sailors say, "Nowhere else can you enjoy a sport like this?"

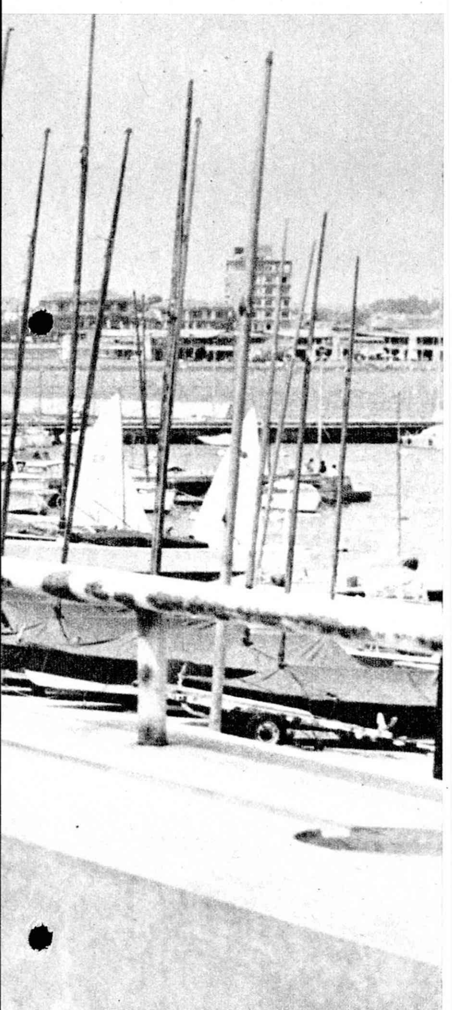




The Enoshima Yacht Harbor, built for the 1964 Tokyo Olympics, is always filled to capacity.




15846




Y 15
823
10248

JAPAN'S ACTIVITIES IN THE ITY

The year 1967 is a year of tourism. With the advent of spring, large numbers of Japanese went on pleasure trips both at home and abroad. And now with autumn well on, foreign tourists have been arriving in Yokohama and Kobe Ports and at Tokyo International Airport in increasing numbers day after day. With cameras slung over their shoulders, they are to be seen everywhere you go—in the compound of temples in Nara and Kyoto, along shopping streets of Ginza, in seaside and mountain National Parks, aboard sightseeing buses, on the platforms of stations on the New Tokaido Line of the Japanese National Railways, and so forth. The omnipresence of foreign tourists in this country is eloquent proof of the ever-rising position of Japan in international tourism since the Tokyo Olympics.

In designating this year as International Tourist Year, the United Nations recommended all member nations to carry out measures for the promotion of tourism as they see fit, in consonance with a set of policies and events determined by the world body to mark the year. In keeping with the moves of other member nations, Japan mapped out an extensive program for the improvement and expansion of facilities to accept foreign tourists. And this program has been steadily carried out with much vigor. It is because measures, incorporated into the program, have been bearing fruit one after another that a pronounced atmosphere of promoting tourism has pervaded all parts of this country this year—particularly in the latter half of the year—, bringing a sharp increase in interesting topics concerned with tourism.

In brief, the U.N. recommendation called for the dissemination of the watchword "Tourism, Passport to Peace" and the commemorative laurel and dove mark of the International Tourist Year, the development and improvement of tourist resources, and the simplification of travel procedures with a view to stepping up international tourist traffic. Furthermore, the recommendation naturally referred to those matters which could not be improved without appropriate revision of related laws



Flags inscribed with ITY em-
blem decorate the Ginza are

and procedures in each member country. Among these are the problem of limitation on foreign currency carried by tourists, tax on tourist industry and souvenir goods, and customs formalities.

Japan, anchoring great expectations on the future of tourism, accepted almost all of the recommended measures and events. The Government and private quarters concerned have invested liberally in the improvement of tourist resources and services, while a series of measures for the promotion of tourism has been enforced ardently and systematically. The Government designated August 1 as Tourist Day, and held a commemorative mass meeting in Tokyo on the day. The gala program of the meeting included the official commendation of Japanese and foreigners, who had contributed to the promotion of Japan's tourism, as well as lectures, movie showing the presentation of folk dances and songs. At the same time, posters, pamphlets and photos were distributed throughout the country to impress the general public with the importance of tourism amid a rising festive mood of International Tourist Year.

One of the commemorative events that attracted wide attention was the selection of Miss Tourism. Three pretty girls were chosen Miss Tourism to serve as "Envoys of Tourism" to foreign countries and representatives of hostesses to welcome foreign tourists. The trio, aged 20 to 26, passed a rigid screening regarding not only beauty but also intellectual level and linguistic ability.

Foreign tourists coming to this country never fail to visit the Ginza Street of Tokyo, the most sophisticated shopping center of Japan. And this year, shops on the street have been decorated with flags bearing the symbol mark and watchword of the International Tourist Year. Meanwhile, postage stamps and tobacco marking the International Tourist Year have been put on sale. At the same time, exhibitions of posters and photos and an essay contest have got under way also to commemorate the year.

Nevertheless, this year's biggest event in Japan, concerned with tourism, was the 20th general session in Tokyo of the International Union of Official Travel Organizations (IUOTO). IUOTO, the sponsor and coordinator of the worldwide International Tourist Year campaign, is a specialized international body consisting of governmental organizations concerned in 102 nations. Since its establishment in 1946, IUOTO with headquarters in Switzerland has devoted itself to promoting international tourism as an advisory organization to the United Nations. And the general session of this giant organization took place in Tokyo from October 2 to 11 under the auspices of the Japanese Government. A total of 350 delegates from IUOTO's member nations engaged in earnest reporting and debate at regional committees and plenary sessions. Tourism is a large-scale enterprise which requires the attention of many governmental agencies, and close liaison among them is indispensable for a smooth expansion of tourism. Therefore, the IUOTO general meeting had to discuss a very wide range of subjects from the protection of tourist resources to visa and quarantine procedures and the training of employes connected with the tourist industry.

Japan as host country had made strenuous preparations to make a signal success of the grand conference. But this effort was fully rewarding, since the meeting afforded a golden opportunity to impress the delegates from IUOTO's many member nations with a true picture of Japan against the background of the International Tourist Year campaign. After the conference, most of the delegates made sightseeing tours of this country to take a firsthand look at Japanese tourism in their respective ways. It may be said that the success of this grand meeting, coupled with diverse commemorative events of the International Tourist Year, has conduced in large measure to elevating Japan's position in international tourism in the years ahead.



Prime Minister Eisaku Sato delivers an address at the opening ceremony of the 20th general assembly of the International Union of Official Travel Organization (IUOTO), held at the National Theatre in Tokyo on October 3. At right are Crown Prince Akihito and Princess Michiko.

International Tourism in Japan



Three girls were selected as "Miss Tourism" at a contest held at the Tokyo Prince Hotel as one of Japan's ITY events. The three are Miss Michiko Nagaoka (center), 23, an employee of the Tokyo office of the Yamagata Tourist Center; Miss Tsugie Watanabe (right), 26, a member of the Kyoto chapter of the Japan Guide Association, and Miss Mie Ogahara, 20, a desk clerk at the Imperial Hotel in Tokyo.



Two postage stamps to mark ITY were issued on October 2. Above: Japanese paper lantern with the official emblem of ITY. 27 mm x 22.5 mm. Fifteen yen. Below: "Sacred Mt. Fuji" by Taikan Yokoyama. 48 mm x 33 mm. Fifty yen.

Tourists To and From Japan

International tourism is becoming increasingly popular every year and is now a worldwide trend. The number of tourists visiting Japan and Japanese traveling abroad is increasing every year. According to statistics compiled by the Japanese Government, the number of visitors to Japan in 1966 totaled 432,937 persons, which was an increase of 18 per cent over the figure for the preceding year.

The largest increase in the number of foreign visitors to these shores last year becomes more significant when considering the fact that the increase rate in 1964, when the Olympic Games were held in Tokyo, was only 15 per cent. Japan is gradually becoming well known to the rest of the world as abounding in superb scenic beauty.

In 1966, 341,358 Japanese traveled abroad. This figure indicated an increase of 80,000 persons over the preceding year. The increase in the number of Japanese making overseas trips is due to the further relaxation of restrictions on overseas sightseeing trips enforced on January 1, 1966. As a result of the liberalization of sightseeing trips and the great number of Japanese making trips abroad, the deficit in Japan's tourist balance has been growing every year. Last year, the red figure in the tourist balance registered a huge $38,900,000.

Tourist Resources

Natural beauty represented by landscapes and cultural properties are two of the major tourist resources possessed in common by all countries.

In this respect, Japan is second to none in that it not only abounds in natural scenic beauty but also possesses some of the rarest cultural properties in the world. In terms of natural beauty, Japan is represented by numerous volcanoes and lakes, swift-flowing rivers and a great variation in its coastline. The four seasons in Japan are also sharply delineated. The temples and shrines of Nara and Kyoto, as well as the traditional Japanese dramatic arts of Kabuki and Noh and the music of Gagaku, handicraft arts and annual festivals which are indispensable for the proper understanding of Japanese history and culture, are also among the nation's important tourist resources.

NATURAL BEAUTY—Exceptionally beautiful landscapes in Japan are protected under the natural park law. The foremost among those are national parks, which are so designated by the Government. There are 23 na-

tional parks in Japan today. These parks have as their main attractions various types of natural beauty such as those represented by a variation of coastlines found in the Rikuchu, San-in and the Seto Inland Sea districts, as well as volcanoes, lakes, plateaus and mountain ranges located in the Aso, and Central Japan regions and the Bandai Asahi mountains. Mt. Fuji and Nikko, as well as the Shima area, which is noted for its cultured pearls, and the Japanese Alps are also given special protection by the Government as representative national parks.

CULTURAL PROPERTY—Of the important cultural properties, those items which are considered as invaluable from the point of view of world culture and thought worthy to be designated as treasures of the Japanese people because of their historic, artistic and academic value are named "national treasures." There are 1,008 items which have been designated as national treasures. Among them are the Yomeimon (Yomei Gate) of Nikko, which is world-famous, the Great Buddha of Nara and the hall in which the colossal statue is accommodated, Horyuji Temple, Himeji Castle and the Golden Hall of the Chusonji Temple.

Tourist Facilities

No matter how potentially great may be a country's tourist resources, if the facilities for providing transportation, accommodation and service to the tourist are not excellent, it will be difficult for that country to attract the tourist trade. Because Japan is far from the United States and Europe, from which countries come the majority of its foreign visitors, it made a rather belated start as an international tourist market. In recent years, however, this handicap is being overcome in parallel with the advent of larger and speedier means of transportation.

HOTELS AND INNS—There are about 170 hotels in Japan equipped with modern western facilities, with 20,500 rooms. About 50 per cent of this type of hotel are located in the Tokyo and Yokohama districts and the room utilization rate of all these hotels in the country is about 75 per cent.

Japanese-style inns (ryokan) are the traditional mode of accommodation in Japan. The facilities in such inns have undergone a marked improvement in recent years and because the number of foreign visitors who desire to experience purely Japanese customs, living and cuisine, has increased, more are utilizing these inns.

TRANSPORTATION—In order to cope with the increasing number of passengers, railway companies are expanding their service to sightseeing spots, organizing special group-tour trains, building more coaches exclusively for sightseeing purposes, improving tourist services and adopting a system whereby they issue round-trip tourist tickets at reduced fares.

Among the new innovations in Japanese transportation systems are the ropeway and the cable car. There are about 500 ropeways and cable cars at present with an operational distance of 250 kilometers.

The role of the automobile in tourist transportation is also growing in importance with improvements in expressway networks. Some 60 major tourist cities in Japan, including Sapporo, Tokyo, Osaka, Kyoto, Nara, Hiroshima and Nagasaki are now operating regular bus routes for tourists. The buses are enjoying wide popularity because they are the quickest form of transportation for tourists to see the most outstanding places of historical note and other scenic spots in a short period.

SERVICE—There are many forms of service provided for visitors from overseas, including accommodations and meals, travel programs, interpretation and guide services, as well as one for the selection of gifts and souvenirs. It goes without saying that the extent of service provided to such tourists will greatly influence their impression and attitude toward Japan.

One of the first services that should be provided to visitors from abroad is to help them plan their tour of the country carefully and in minute detail. Travel agencies in Japan including those connected with foreign tourists, are registered with the Ministry of Transportation and are subjected to strict Japanese laws in carrying out their activities. As of January, 1966, there were 66 such travel agencies in business in Japan.

The role of the interpreter-guide is most important in making a foreign tourist's stay as pleasant as possible and in eliminating any preconceptions and misunderstandings of Japan he may have concerning this country by helping him to obtain a correct understanding and knowledge of the country before he returns home

Guides in Japan are required to pass state examinations before they are given licenses to engage in their profession. At present there are about 2,000 licensed guides who are fluent in either English, French, German, Spanish, Chinese, Italian, Dutch or Russian. These guides have formed a "Japan Tourist Interpreter and Guide Association" and attend lectures regularly to widen their proficiency not only in foreign languages, but also their knowledge of Japanese history, social sciences and economics.

Among the various measures taken to provide foreign visitors with favorable service, there is the exemption of taxes on gifts and souvenirs purchased by such tourists. A visitor from abroad is able to purchase certain gifts and souvenirs free of tax from stores designated as an "export commodity sales store" by simply showing his passport or landing permit. The major items designated as "tax-free" when purchased by foreign visitors are pearls and their accessories, precious metals, furs, dolls, watches, cameras, television receivers, radio receivers, etc.

Activities of JNTO

The Government is mapping out constructive plans to attract and invite more foreigners to enjoy the beauty and absorb the qualities of this country. The program includes the popularization of sight-seeing to meet the demands and interests of people from all walks of life. Also, international conventions and industrial inspections and industrial inspection tours will be encouraged and new tourist attractions will be developed.

The Japan National Tourist Organization, a special juridical organ established according to the International Tourist Promotion Law, has opened offices in principal cities throughout the world and established a world-wide network tourism in Japan. Presently, there are five offices in the United States—in New York, Honolulu, Chicago, San Francisco and Dallas and one in Toronto, Canada. In Europe there are offices in Paris, London, Frankfurt and Geneva. Also, there are offices in Bangkok, Hongkong, Sidney, Sau Paulo and Mexico. These 15 offices in 15 cities throughout the world represent the Japan National Tourist Organization and through them inquiries are made on overseas tourism from Japan.

Moreover, based upon the material gathered from these agencies, the JNTO compiles overseas travel literature, sees to its distribution, places releases and advertisement material in newspapers and magazines, provides information on international convention sites, and acts as a consultant for prospective sponsors of conferences and meetings. It also provides information and assists travelogue writers and journalists who are making plans to visit Japan.

The Improvement of International Tourist Routes

On the occasion of the International Tourist Year, the biggest project which Japan is now engaged in is the improvement of the tourist routes for visitors from abroad.

This five-year plan, which is expected to be completed in 1970, calls for the designation of districts in Japan which have natural scenic spots, historical relics, ancient architectural structures, modern factories and traditional handicrafts which should be of interest to these visitors, as "International Tourist Areas," designate the routes leading to them (including major cities) as "International Tourist Routes" and improve transportation as well as accommodation facilities along such routes.

In December, 1965, a blueprint of this program was drawn up, entitled "Plan for the Improvement of International Tourist Areas and International Tourist Routes." Of the routes selected, 10 are roundtrip routes and two traversing ones, which cover practically the whole of Japan from Hokkaido in the north to Kyushu in the south. The districts included in the round-trip routes are Hokkaido, Tohoku, Tokai, Chuo, Hokuriku, Kii Peninsula, San-yo, San-in, Shikoku—Seto Inland Sea and Kyushu. The traversing routes go from Tokyo to Hokkaido and Tokyo to Kyushu. Districts included in these routes are now engaged in improving their tourist facilities with 1970 set as the target year.

Tips On Shopping And Dining in Tokyo

JAPANESE

OBAKU ZEN-STYLE
普茶料理
RESTAURANT HOTOTOKISU
ほときす
For Taxi: 中野駅南口坂上
14 Senkomaecho, Nakano-ku, Tokyo Tel: 381-0191/5

FRENCH

maxim
Try "Goût de Paris" in Tokyo
Open daily from 11:30a.m. to 11 p.m,
5, 6-chome, Nishi-Ginza, Chuo-ku, Tokyo
On the same avenue (Miyuki-Dori) with the Imperial Hotel
Basement of Miwa Jewelry Shop Tel: 572-4875/6
For Taxi：みゆき通り，宝石専门店ミワ地下，マキシム



Established 1872
Ueno Seiyoken
French & American Style Restaurant
Member of the DINERS' CLUB
UENO PARK, TOKYO
上野 精養軒 Tel: 821-2181/9

ITALIAN

ANTONIO'S
ITALIAN RESTAURANT
The only genuine Italian Restaurant
All food prepared by **Antonio Cancemi**
Open daily 12 noon to 12 midnight
Air-conditioned
1, Kasumi-cho, Azabu, Tokyo Tel. 408-1971
For Taxi: 麻布（材木町）電停前

INDIAN

THE GENUINE INDIAN RESTAURANT
Large variety of best Indian dishes and fresh chapaties,
Indian vegetarian dishes also always available.
NAIR'S Restaurant
Owned and Operated by A. M. Nair
Manufacturers of Indira Curry Powder
On 10th St., crossing of "Z" Ave. Tokyo Tel: 541-8246
(In front of Kabuki Annex)
Branch: 7th Flr. Seibu Dept. Store, Ikebukuro, Tokyo
本店 東京昭和通歌舞伎別館前
支店 東京池袋西武百貨店七階



CRAFT

SHIMURA'S LTD.
- LANTERN
- HOME ACCESSORIES
- FOLK CRAFT
- UNBRELLA
- WIG

JINGUMAE 6-3-9, SHIBUYA-KU, TOKYO TEL: 400-7565
INTERNATIONAL ARCADE, TOKYO TEL: 501-5756
OKINAWA TEL: 0(8) 99-2216

ARCADE

IMPERIAL ARCADE
Tokyo's Shopping Center
MOST CONVENIENT and RELIABLE!
Open 7 days a week
IMPERIAL HOTEL, TOKYO

NIKKATSU ARCADE



The Best Shopping Center for All
(30 FAMOUS SHOPS)
Information: Tel. 271-4527
In the heart of downtown Corner of Hibiya Park, Tokyo

BEAUTY SALON

Stateside Beauty **YAMANAKA** *Arden* **Facilities Salon**
The Only US Licensed Operator in Japan
Basement, Nikkatsu Int'l Bldg., Hibiya, Tokyo TEL: 271-7810

PEARLS

ANY THING TO DO WITH
PEARL
SEE
KUKI
TEL: 501—5675
KUKI PEARL CO., LTD.
International Arcade
Next Door to the Imperial Hotel Annex

SWORD

Perfect Combination of Design and Quality
SWORDS: Samurai, Parade, Miniature
KNIVES: Steak, Carving, Kitchen, Hunting
B B Q and Fondue Flatware and Utensils
MAIN STORE: 81 TOMOE-CHO SHIBA TOKYO.... TEL: 434-4321
Ginza International Arcade .... Tel: 591-9821
Hotel New Japan Arcade .... Tel: 581-5511 Ext. 417
Palace Hotel Arcade .... Tel: 211-2800
International Hotel Kyoto Arcade .... Tel: 23-9171 Ext. 248
JAPAN SWORD

Have you discovered Seiko watches?



M99

- automatic winding convenience
- automatic calendar with "instant" date resetting
- waterproofing and shock-protection
- 30-jewel movement
- beveled frame and stainless steel case

DISCOVER THIS STRIKING AUTOMATIC SEIKO.

How does Seiko do it? The production system Seiko pioneered combines advanced automation with precision handwork. Discover Seiko—official timers of important sports events. Founded in 1881—Seiko watches.

More than 8.3 million Seiko watches were produced last year.

HEAD OFFICE: SEIKO WATCHES – K. HATTORI & CO., LTD.
Ginza, Tokyo

SEIKO
Modern Masters of Time